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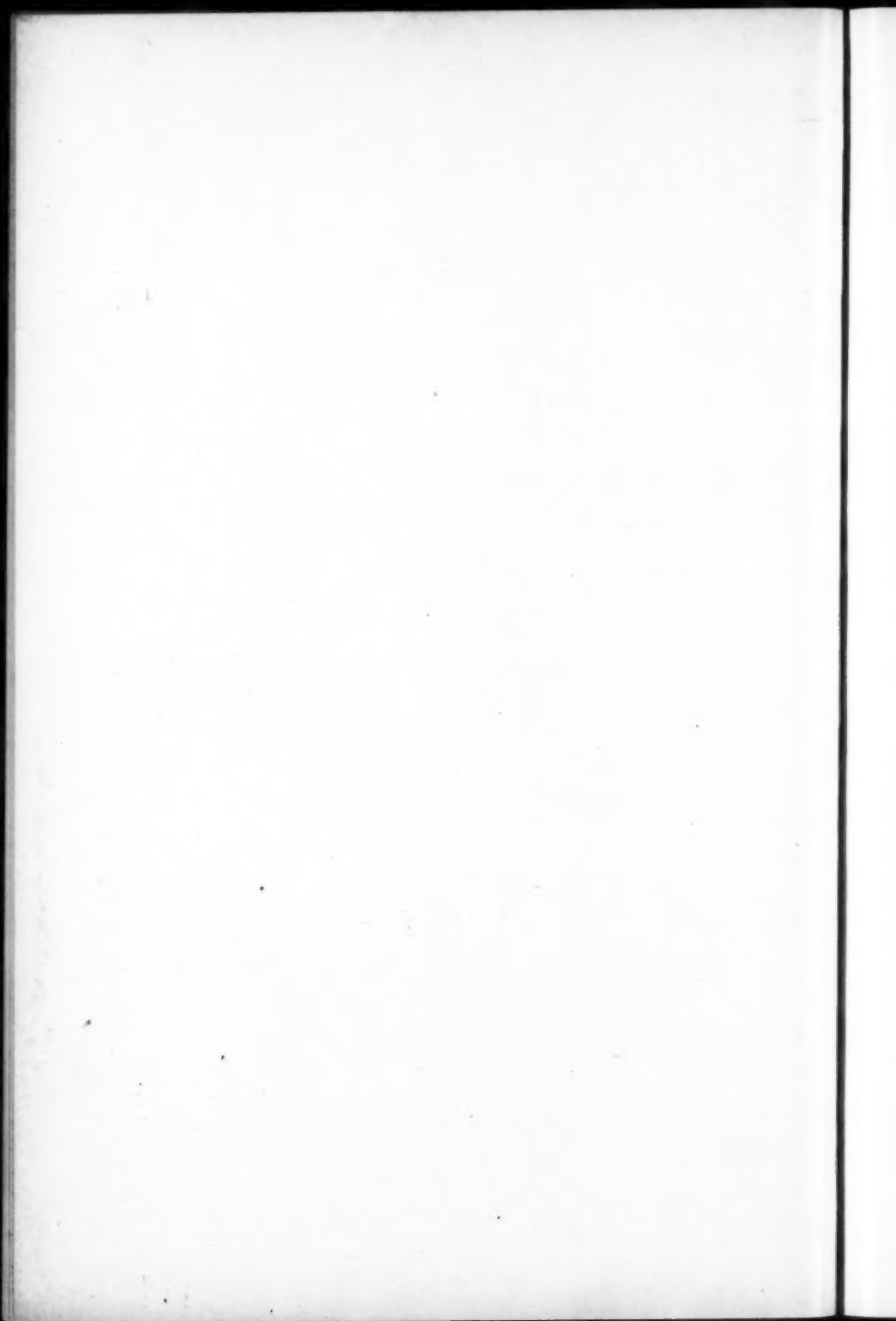
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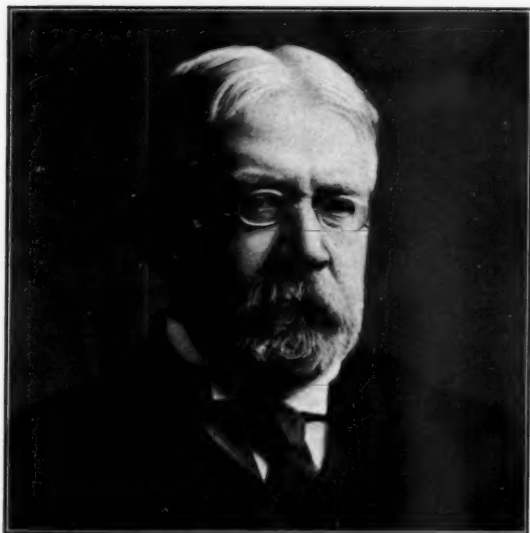
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John Henry Wright

THE Archaeological Institute, the science of classical philology, and the interests of historical and literary studies in America have suffered a severe loss by the death, November 25, 1908, of Professor John Henry Wright. Born, February 4, 1852, at Urumyah, Persia, where his parents were stationed as missionaries, he came to the United States in his tenth year and entered Dartmouth College seven years later, in 1869. After his graduation, in 1873, he was for three years Assistant Professor of Ancient Languages in what is now the Ohio State University. He then studied for two years at Leipsic, after which he was Associate Professor of Greek at Dartmouth College until 1886, when he became Professor of Classical Philology and Dean of the Collegiate Department at Johns Hopkins University. In 1887 he was called to Harvard University as Professor of Greek, and in 1895 was made Dean of the Graduate School. He was Professor at the American School of Classical Studies at Athens in 1906-1907. He was a Fellow

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of the American Academy of Arts and Sciences, for many years a Councillor of the Archaeological Institute of America and President of the Boston Society, President of the American Philological Association in 1894, Corresponding Member of the Imperial German Archaeological Institute, and was chosen to speak on problems of the history of classical literature at the International Congress of Arts and Sciences held at St. Louis in 1904. The degree of LL.D. was conferred upon him in 1901 by Western Reserve University and Dartmouth College.

His published writings were notable less on account of their quantity, though that was not inconsiderable, than by reason of their scholarly accuracy, their logical mode of presentation, and their literary excellence. Among them may be mentioned, *The Date of Cylon*, *Herondea*, *Studies in Sophocles*, and *The Origin of Plato's Cave*, in different volumes of *Harvard Studies in Classical Philology*. In 1886 he published a translation of Collignon's *Manual of Greek Archaeology*, he edited *A History of All Nations*, in twenty-four volumes, which appeared in 1902, he was one of the chief editors of the *Twentieth Century Text Books*, was Associate Editor of the *Classical Review*, 1888-1906, and of the *Classical Quarterly* from 1907. From 1897 to 1906 he was Editor-in-chief of the *American Journal of Archaeology*, and any excellence this Journal may possess is due in great measure to his patience, tact, and painstaking care, his wide knowledge, critical acumen, and literary taste.

In his intercourse with others, whether his pupils, his contemporaries, or his elders, Professor Wright was always gentle, kindly, and courteous, and, if occasion offered, generous and self-sacrificing. His enthusiasm for scholarship was not of the noisy or spectacular kind, but was whole-souled and all-pervasive. An able administrator, a scholar of wide and accurate learning, a writer and editor of exceptional diligence and ability, a sympathetic and elevating teacher, a man of most lovable disposition, a true and affectionate friend, his loss is felt with a sorrow which varies only in degree of poignancy by all who knew him, and must be mourned by all who have the interests of scholarship at heart.

H. N. F.

TWO ETRUSCAN MIRRORS

1. *A Mirror with Inscriptions, from Fidenae, representing Peleus and Thetis* (Fig. 1). This mirror was bought¹ in 1907 from a dealer in antiquities in Rome, who said that he had found it himself in a grave of the necropolis at Monte

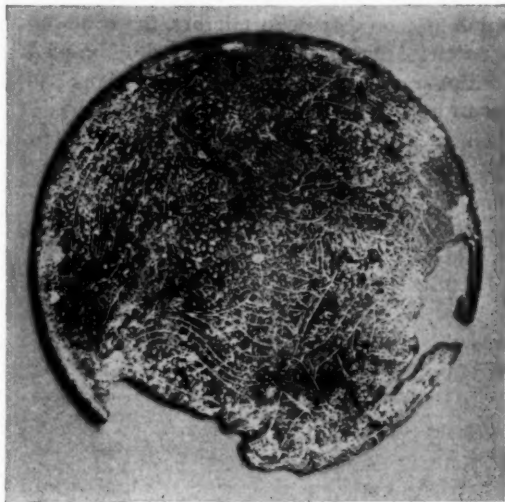


FIGURE 1.—MIRROR FROM FIDENAE, REPRESENTING PELEUS AND THETIS.

Tuffello, near the site of the ancient Fidenae. It is entire, except for two small pieces, which do not include any great or essential part of the scene represented upon it. It is circular²

¹ For the collection of the Latin Department of the University of Pennsylvania, from a sum of money given by Henry H. Bonnell, of the Class of 1880.

² According to Schippke, *Die praenestinschen Spiegel, Abh. aus dem Programm des König-Wilh.-Gym. zu Breslau*, 1888, this form is characteristic of
American Journal of Archaeology, Second Series. Journal of the
Archaeological Institute of America, Vol. XIII (1909), No. 1.

and perfectly flat, with a very slightly raised rim; its diameter is 0.142 m. The handle, which is lost, was probably fastened to the mirror and did not form a part of it, as is often the case. There was apparently no tang, such as is often found, to be inserted into a handle of wood, ivory, or other similar material, or for attaching a bronze handle by means of nails; and there are no traces in the mirror itself of the nail holes which are to be seen in some specimens. A discoloration in the proper place seems to indicate where a handle was attached, but it is impossible to say whether this was the original handle or not.¹

The engraving shows one of the scenes in the myth of Peleus and Thetis, the seizure of the goddess by her lover, without other figures of any kind. There is no border, such as is often found on Etruscan mirrors, for example in No. 2. The two participants in the scene are designated by inscriptions, of which one is written from left to right and the other from right to left. Both correspond in the forms of the letters and of the names themselves with the common Etruscan usage (Fig. 2).

Peleus, facing towards the right, has seized Thetis and holds her firmly grasped with both hands by the left arm, just above the wrist and above the elbow. The firmness of his hold is suggested both by his general attitude and by the position of his fingers. He wears a pilæus² and a chlamys, the latter fastened at the neck by a round brooch, and blown back so as to leave his entire body uncovered with the exception of the shoulders and the upper part of the left arm. The position of his legs indicates rapid running, the calf of the right leg being raised so as to form an acute angle with the thigh, while the left is outstretched and passes behind the left leg of the fleeing

Etruscan, and the pear shape of Praenestine mirrors. Perfectly round mirrors, without a tang and with a separate handle, seem to be rare.

¹ If attached in the place indicated by the discoloration, the handle would have covered the left foot of Peleus, but this is not unexampled in Etruscan mirrors; see Gerhard, *Etruskische Spiegel*, LI, 2 and 130, 1, and for the cutting off of the feet of figures by the border, XLVIII, 5 and 7 and XLIX, 1.

² I have seen nothing elsewhere like the flap on the side of the pilæus, over the left ear of Peleus. It suggests a helmet rather than a cap, but a helmet would be inappropriate to the rest of the hero's costume, and in the other representations of the scene (Figs. 3, 4, and 5) he clearly wears a pilæus.

goddess. The right foot is obliterated by one of the breaks, but enough of the left remains to show that he is represented as barefooted, as in the representations of the same scene which will be discussed below.

Thetis faces to the front, with her face slightly turned towards her pursuer and with her eyes a little downcast.



FIGURE 2. — DRAWING OF THE MIRROR REPRESENTED IN FIGURE 1.

She is represented with large wings on her shoulders, the significance of which will be spoken of in another connection. The wings are outspread, the left one passing behind and beyond the head of Peleus. The goddess is dressed in a long sleeveless chiton, which is fastened on either shoulder by two round brooches, like the one worn by Peleus, allowing a fold to hang down in front nearly to her waist. Her arms are bare to the shoulder. In spite of the double fold, the upper part of

the robe is represented as transparent, revealing the breasts, which are represented by circles. Since it is hardly possible that only the upper part of the garment should be transparent, to say nothing of the double fold, this seems to be one of the numerous instances in which accuracy in representing costume is sacrificed to artistic effect or convention.¹ As a parallel may be mentioned the representation of Iris in a well-known vase-painting by Brygos, reproduced opposite p. 66 of Miss Abraham's *Greek Dress*. Thetis apparently wears a girdle also, over which the lower part of the chiton is drawn so as to form another fold. There seems to be no indication of more than one garment.

The lower part of the drapery is heavier in appearance and entirely conceals even the outline of the form, but the right leg from the knee down and about half of the left calf are uncovered by the maiden's rapid flight, which is also indicated, rather crudely, by the position of her legs. She wears a head-dress which is marked by incised lines, perhaps to represent a net, and sandals, of which more will be said hereafter. I can see no signs of the earrings which appear in the representation to be next discussed.

The representations of Peleus and Thetis, of which there are many, were classified by B. Graef in the *Jahrbuch* of the German Archaeological Institute, I (1886), pp. 192 ff., where the history and the variations of the myth are also discussed. The representations fall into four general classes: (1) Peleus lying in wait for the goddess or pursuing her; (2) Peleus seizing Thetis, or wrestling with her; (3) Peleus carrying off his prey; (4) the marriage.² In the second and third classes the metamorphoses of the goddess are sometimes indicated by animals of various kinds,—the serpent, lion, panther, and tiger,—alone or in pairs. There are traditions also, and possible representations, of other metamorphoses, one of which will be discussed below.

¹ On the left side there is a confusion of the line of Thetis's body, descending from the arm-pit, with the drapery. The drawing (Fig. 2) represents this exactly as it appears on the mirror.

² This arrangement of classes 1 and 2 seems preferable to that of Graef, since our scene clearly belongs in class 2, but cannot be called a "Ringkampf."

Among the mirrors which represent the various phases of the myth of Peleus and Thetis which are to be found in Gerhard's *Etruskische Spiegel*,¹ two show exactly the same scene as ours. The first of these (Fig. 3), a mirror somewhat larger than ours, No. CCCLXXXVI, is said to have been found in Perugia, but it seems to have been afterwards taken to London. It was supposed for a time that there were two, but both Gerhard and Körte regard the Perugia and the London specimens as identical. Where it is now preserved seems to be unknown. The scene differs from ours in some minor details. In the first place, although the attitude of the figures is the same, Thetis is on the right side and Peleus is on the left,



FIGURE 3.—THE PERUGIA-LONDON MIRROR; GERHARD, CCCLXXXVI.

which is also the case in CCCLXXXVII, 1 (Fig. 4). It would seem probable that no great stress is to be laid on this variation, but that it is due to the manner in which Gerhard's illustrations are made, and does not represent the positions of Peleus and Thetis on the mirror itself. This seems clearly to be the opinion of Graef,² who describes both these mirrors in the following words: "Peleus hält die nach *rechts* forteilende geflügelte Thetis am *linken* Arm fest." The inscriptions are the same in the form of the names as those on our mirror, but of course *Thethis* is retrograde, instead of *Pele*, and the forms

¹ These have heretofore, so far as I know, received very little attention.

² *L.c.*, p. 203.

of the letters are different, notably the P, which in our mirror has the usual Etruscan form, but in the others the ordinary Greek form (see Figs. 2, 3, 4). In the Perugia-London mirror the upper part of the garment of Thetis is not transparent, but the lower part shows the outline of the entire left leg. As a whole the execution of our mirror seems to be decidedly superior to that of the other, especially in the expression of Thetis's face, which is rather sweet and pleasing, in the representation of the mouth and lips of Peleus, which are very coarse in the



FIGURE 4.—THE PERUGIA MIRROR;
GERHARD, CCLXXXVII, 1.

other mirror, as well as in many minor details. Both mirrors have striking defects in common, which are so marked as to make it certain that the two are related, either directly or through a common source. These are especially the hands of the goddess, which are disproportionately long, awkward, and in the Perugia-London specimen claw-like, as well as lifeless. In this respect they present a striking contrast with those of Peleus,

which in our mirror are represented literally *ad unguem*, and as has been said, show a powerful grasp. A further difference between the two mirrors is that Gerhard's has an ivy-leaf border, of a form common, or found with slight variations, in many Etruscan mirrors, with an inner border of scroll-work¹ for rather more than half the circumference. In our mirror there is no trace of either of these borders, but the figures occupy the entire surface. The peculiar knob in Gerhard's mirror on the bottom of Thetis's left sandal is evidently one of the ivy berries, of which a few are represented at the bottom of the mirror only, although unlike the others it is not attached to the stem.² In Gerhard's mirror, and apparently in ours as

¹ The suggestion of G. Conestabile, in *Ann. e Mon.*, 1855, p. 57, that these represent the waves of the sea, seems very doubtful.

² Cf. Gerhard, 140, 1.

well, the sandal on Thetis's left foot is less perfectly made than that on the right foot, and resembles a kind of slipper, while the other is a sandal of the ordinary type, showing the toes. Thetis wears earrings, and she has a headdress of similar appearance to the one in our mirror.

The other mirror (Fig. 4), also published by Gerhard (CCCLXXXVII, 1), is similar in its general features to the one just described, except in the matter of the difference in the sandals of Thetis. It also has the double border, the inner one being the same in form and in extent, while the outer one is of a different and more conventionalized pattern, and is included between lines. This mirror also is said to have been found at Perugia during the construction of a railroad. It is inferior in its execution to the Perugia-London mirror, in some respects having the nature of a caricature, especially in the feature noted by Gerhard and by Graef.¹ The upper part of the drapery of the goddess is transparent, as in our mirror, the breasts being represented in this case by half-circles; but the same is also true of the lower part, as in the Perugia-London specimen. The figures are designated by inscriptions, the P in *Pele* being of the Greek form, while the name of the goddess is misspelled and appears in the form *Thnthisi*.

The latter of Gerhard's two mirrors is regarded as a forgery by Körte, while he considers the former as not free from suspicion. His verdict on the former is pronounced without the assignment of any reason. The latter he says is "sicher gefälscht, . . . beide² scheinen mit der Darstellung gegossen zu sein; die Linien der letzteren sind eigentümlich stumpf."³

This scene has now been noted on four mirrors, and that it was a favorite one is shown also by its appearance as the decoration of an antique representation of a mirror on a lead plate, published in *Ann. e Mon.* I (1855), pp. 55 ff. (Fig. 5). This corresponds in a remarkable degree with the two mirrors published by Gerhard, and in its main features with ours as well.

¹ Grosses Glied des Peleus, Graef, *l.c.*, p. 203.

² Referring not to CCCLXXXVI and CCCLXXXVII, 1, but to the latter and still another mirror representing the same scene, which was also found at Perugia and seems never to have been published.

³ It will be noted that Körte gives satisfactory evidence of falsity only in the case of the unpublished mirror from Perugia.

It has the inner border, beginning and ending exactly where it does on Gerhard's two mirrors, at the end of Thetis's left wing and under her right arm. It will be observed that the relative position of the two figures is the same as in our mirror, which seems to indicate that Gerhard's illustrations show the figures



FIGURE 5.—LEAD PLATE FROM PERUGIA
WITH A REPRESENTATION OF A MIRROR.

reversed. The lower part of the drapery is transparent, but not the upper part. Most striking of all is the difference in the form of Thetis's two sandals, which is characteristic of the Perugia-London mirror, and apparently of ours as well. Although the position of the hands of both Peleus and Thetis is the same in all the mirrors, as well as in this reproduction, their awkwardness is less noticeable in the last named. There is apparently an outer border, as well as the inner one, and it seems to resemble most closely that of Gerhard's Perugia mirror, although on account of the small scale it is difficult to assert this positively. The name of Thetis does not appear, but that of Peleus corresponds in the form and in the regularity of the letters with the inscription on our mirror.¹

There seems to be no reasonable doubt that all four² representations are in some way related. On account of its simplicity, its superior workmanship, and above all on account of the lettering of the inscriptions, I am inclined to regard our

¹ This plate also is pronounced a forgery by Körte, but without any presentation of evidence. It was found at Perugia in illicit excavations.

² To which we may add a fifth, the unpublished mirror from Perugia, cited by Körte, which is, however, very likely a forgery.

specimen as the earliest of the mirrors. In any case it furnishes an undoubtedly authentic example of this scene, which, so far as I know, is confined to mirrors.¹

As to Gerhard's two mirrors, there seems to be no good reason for condemning them, unless it be the letters of the inscriptions, which, so far as I am aware, no one has used as an argument. The form of the Π is certainly rare in Etruscan, if it occurs at all, but it might conceivably have been copied from a Greek vase-painting or other work of art. The error in the spelling of Thetis's name in the Perugia specimen is somewhat suspicious; but if the mirror was actually unearthed during the construction of a railroad, it is probably genuine.

It remains only to say a word about the wings of Thetis. Except for these mirrors she is, so far as I know, represented with wings only in Gerhard's No. CCCXCVI and in a vase-cover from Nola (Overbeck, *Gallerie*, Pl. VIII, 4), which is now in the Museum at Naples. In the latter case the wings are small and on the forehead, and seem to be rather a part of the goddess's headdress than of Thetis herself. Gerhard² suggests that they indicate that Thetis was surprised by Peleus in her sleep; but this view, although it is in harmony with some versions of the myth, does not seem very probable. Overbeck³ thinks that they refer to her metamorphoses, while De Witte⁴ considers them to be the wings which were taken from Arce, the sister of Iris, and given to Thetis as a wedding gift by Zeus. The nature of the scene, and the small size of the wings, which this version of the myth says were later attached to the feet of Achilles, make De Witte's explanation the most probable one. If it be rejected on account of the source of the story,⁵ Overbeck's view seems more plausible than that of Gerhard.

Whether these tiny wings on Thetis's headdress are to be

¹ Baumeister, *Denkmäler*, s.v. *Thetis*, p. 1802, attributes the origin of the scene to painting, but without giving reasons for his opinion: "welche alle die Hauptszene des Raubes in abgekürzter Form nach Gemäldemotiven wiedergeben."

² Vol. IV, p. 35, footnote 90.

³ *Gallerie*, p. 188.

⁴ *Ann. d. Inst.*, 1832, p. 117.

⁵ It seems to be found only in Ptol. Hephaist. 6, but finds a place in Roscher's *Lexicon*, s.v. *Arke*.

put in the same class with the large ones represented on the mirrors or not, it seems decidedly probable that the latter refer to her changes of form, especially since Ovid represents her first change, immediately after being seized by her lover, as one into a bird.¹ In a mirror published by Gerhard (CCXXV), which represents Peleus in the act of carrying off his prize, we find a serpent, which clearly refers to the metamorphoses, and in the upper left-hand corner a bird, which Overbeck² refers also to Thetis's changes of form. As the metamorphoses are frequently represented by pairs of animals, this view seems much more probable than that of Gerhard.³

The only possible objection which I have found to the very natural view that the wings which Thetis wears when she is seized by Peleus, refer to her changes of form, is the representation of the goddess with wings in Gerhard's CCCXCVI, where Thetis is designated by an inscription, and where from the nature of the scene⁴ it is not probable that the wings refer to her metamorphoses. Here there are two possibilities: either the wings in this case are those of Arce, or the artist considered the wings which appear in scenes representing the seizure of the goddess, which have been shown to be rather common, as an ordinary attribute of Thetis, and gave them to her in a case where they were inappropriate. It is true that they are too large to be fastened to the feet of Achilles, but the artist may have been led by a desire for symmetry to make them of the same size as those of Thetis's companion. In fact,

¹ *Metam.* XI, 243 ff.:

Sed modo tu volucris; volucrum tamen ille tenebat:
Nunc gravis arbor eras; haerebat in arbore Peleus.
Tertia forma fuit maculosae tigridis; illa
Territus Aeacides a corpore brachia solvit.

² *Gallerie*, p. 205.

³ Since a bird of somewhat similar form appears in CCXCIV and in CDVII, where it is evidently intended for a dove, the symbol of Venus, Gerhard regards the bird in CCXXV also as a dove, symbolical of the approaching union of the pair. But to say nothing of the improbability that the two symbols in CCXXV refer to different things, in the first two mirrors (CCXCIV and CDVII), to which CCCXVII may be added, the bird is at rest, and moreover is turned towards the persons whose love for one another it typifies, while in the last (CCXXV) it is flying away.

⁴ It represents Thetis and Eos begging Zeus for the life of their sons.

this motive alone might be sufficient to account for his representing Thetis with wings. The wings in our scene cannot be explained as those of Arce, since these were not given to Thetis until after her marriage.



FIGURE 6. — MIRROR FROM FESCENNIO OR FALERII.

Until more representations of a winged Thetis are found, where the wings cannot be attributed to her changes of form, or until some other satisfactory explanation of the wings in

scenes prior to her marriage is given, it seems most natural to attribute them to her change into a bird, whatever the origin of that version of the myth may be.

2. *A Mirror from Fescennium or from Falerii* (Fig. 6). This mirror was purchased from the same dealer as No. 1. He said that it had been found by a peasant at Calesto, near Civita Castellana, believed by some to be the site of the ancient Fescennium. I bought the mirror for our collection, not because I felt absolutely certain of the genuineness of the engraving, but because I was convinced of the antiquity of the mirror itself, while its perfect state of preservation made it unusually valuable for illustrative purposes.

This mirror is also round, and very slightly larger than No. 1, having a diameter of 0.152 m. Like the other it is perfectly flat, showing no sign of the convexity which is often found in extant specimens, as well as in representations in works of art.¹ The rim also, which is very pronounced in some specimens, is even less prominent than in No. 1, where, as has been said, it is very slight. The mirror is considerably thicker than No. 1, and is in fact the heaviest that I have ever had the opportunity of examining. It is entire, including the handle, which is 0.115 m. long. The handle is at present fastened to the lower rim of the circular surface, rising above the front² edge in the form of an ornament composed of three conventional leaves. It is fastened on by means of a solder of some kind, without the use of nails, and it is not quite in line with the surface of the mirror. It is unquestionably a mirror-handle, and one very like it is attached to a tang in Gerhard's LX, 4, with the leaves projecting on both sides. Whether the handle originally belonged to this mirror is uncertain, but it seems altogether probable that it did. Whether it was put on in ancient or in modern times it is impossible to say with certainty, but on account of the lack of symmetry referred to, as well as on account of a discoloration around and above the handle, I am inclined to think that it was put on in modern

¹ See for example Gerhard, CCCXVII and CCXLVIII, A. These illustrations show that the convex side was used as the reflecting surface, as does also the fact that the engraving always appears on the concave side.

² The term front is used of the unengraved side, which was polished to serve as a reflecting surface.

times.¹ It is obvious that the mirror never had a tang. The handle is divided into three parts by two ornamented knobs,



FIGURE 7. — DRAWING OF THE MIRROR REPRESENTED IN FIGURE 6.

and it ends, as is often the case, in a ram's head. A similar form of handle appears in Gerhard's XXV, 2 and 14.

The engraving is surrounded by a border, which is included between circular lines, a single one on the outside and a double one on the inside. Although the mirrors published by Gerhard show a great variety of borders, this particular one does not occur, nor have I found anything closely resembling it. That

¹ When a portion of the handle overlaps the surface of a mirror, it is more commonly on the back; see Gerhard, CCXXX, CCLII, CCLXXXVIII, CDXX, 1, and CDXXIII, 2. But as the projection is sometimes found on the front, as in CLX, CCCXXX, and CDVII, and some of the mirrors shown in Pl. XXIII, the fact that in our mirror the leaves are on the front cannot be used as an argument that the handle was put on in modern times. If the leaves had been on the back, they would have covered a portion of the border.

the border, in spite of its simplicity, is unique, would seem to be an argument in favor of its genuineness, and as mirrors with a border, but without pictures, are comparatively rare, of the genuineness of the engraving as a whole.

The scene represents three youths, of whom two are seated, one on each side of a central standing figure. They are nude except for himatia draped about their loins, high shoes, of a somewhat peculiar pattern in the case of the one on the left, and Phrygian caps (Fig. 7). The left foot of the youth on the left is raised, as if it were resting on something, a familiar attitude in groups of this kind,¹ with or without the indication of a support. In this instance, however, the foot is disconnected from the leg, which ends abruptly in the cross line of the shoe-top. In many cases one foot of both seated figures is raised in this way, but in our mirror the youth on the right has both feet together and resting on the ground. He wears shoes of a different pattern from those of his companion, and he has two peculiar streamers falling from his cap upon his left shoulder. Both youths have one hand raised towards their faces, also a common posture in such groups. The one on the right has his left hand and arm stretched out towards his companion, as if he were addressing him; while the right arm of the other, slightly flexed, extends downward by his side, as if the young man were resting his hand on a seat of some kind, of which, however, there is no trace. The two are looking earnestly at each other, as if engaged in conversation, and are apparently paying no attention to the third member of the group.

The central figure stands erect with his arms about the shoulders of the other two, an attitude which I have not observed in other groups of the kind, although in Gerhard, LV, 3, the central figure is embraced in this way by the other two. He is entirely nude, except for high shoes of the same pattern as those of the youth on the left, a crown of seven points, and a necklace composed of five pointed pendants. The crown and the necklace are found on the central figure in several other groups of this kind, both in the case of males and of females, but in no instance of exactly the same form as ours. Shoes of precisely the form of those worn by the central figure and the

¹ See Gerhard, *Etruskische Spiegel*, CCLVI, 1, CCLXIII, etc.

youth on the left do not seem to occur in other mirrors, but somewhat similar ones are to be seen in Gerhard's CCLXIV. The right leg of the standing figure is represented only as far as the beginning of the shoe-top, where it disappears behind the left leg of the seated figure on the left, but does not reappear. The pubes is represented in a peculiar manner.

Although I have found nothing in the published mirrors to which I have had access which exactly corresponds with this scene, groups of three figures in this general position and dress are common enough, with or without other figures and other accessories. In a majority of cases these groups appear to represent scenes in the lives of the Dioscuri or of the so-called Cabeiri, with whom the Dioscuri seem to have been more or less confounded or identified, especially in Etruscan art. In some cases the central figure is a female, and in one mirror published by Gerhard¹ the members of a group of this kind are called by him Castor, Pollux, and Helen. A fourth figure often appears, usually Minerva, as in Gerhard's CCLV, B, where according to the inscriptions we have Castor, Pollux, Minerva, and Iolaus (*File* in Etruscan). Common accessories are a temple in the background, a spear in the hands of one or more of the figures, shields by the side of the seated figures, and the like.

According to one legend there were three Cabeiri, two of whom slew their younger brother, who was afterwards raised from the dead and deified. The murderous attack is shown on a mirror,² where the attacking figures are mature men, represented with wings and with beards, and having no resemblance whatever to the Dioscuri. It seems reasonable enough to refer this scene to the Cabeiri. In Gerhard's LVIII we have an inscribed mirror which shows Castor and Pollux attacking a third youth with murderous intent. The victim, who is not named, is supposed by Gerhard to be Idas or Lynceus, and he believed that on account of such scenes the fratricide attributed to the Cabeiri was transferred to the Dioscuri, or that the Dioscuri were identified with the two fratricidal Cabeiri. The resurrection scene, according to Gerhard, is shown in his LVII, while groups like ours appear to represent the reconciliation of

¹ CCHL.

² Gerhard, CCLV, reproduced in Daremberg and Saglio, *Dict. des Ant.*, p. 770.

the three brothers after the restoration of the third to life. The deification of the younger brother is perhaps indicated by the crown, which frequently appears on the heads of gods and goddesses.

If Gerhard's theory about these groups is accepted, and I have found no positive¹ indication to the contrary, our mirror is one of the Cabeiri series, and is decidedly superior to most of them in artistic merit. If not, it represents some incident in the career of the Dioscuri, who are unmistakably represented in the two seated figures.

After some hesitation I am inclined to regard the engraving as genuine, as the mirror itself unquestionably is. The circumstances of the discovery seem to point to this conclusion, as well as the unique features of the border and of the engraving. Dr. Ludwig Pollak took exception to the crown worn by the central figure, and thought that the engraving had been tampered with; but the crown is clearly a part of the original cutting, and it must be accepted as genuine, unless the whole scene be rejected. Crowns are very frequent on mirrors, and although this one differs from all the others, it is in no way more open to suspicion than numerous other specimens.² Professor Richard Norton, to whom I showed the mirror in Rome, thought that the engraving was done through the patina, but I have been unable to convince myself that this is so. On the contrary, it seems to me that with the aid of a magnifying glass I can detect the patina in, and in some cases across, the lines of the engraving, and this opinion is confirmed by others whom I have consulted.

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¹ Negative indications are the silence of Klügmann and Körte about the Cabeiri and the apparent absence of any reference to Gerhard in Roscher's *Lexicon*, s.v. *Megaloi Theoi*, where he assigns the story of the fratricide to the Macedonian cult. The theory is, I believe, unsupported by any inscriptional evidence, unless the fact that in Gerhard's LVI, 1, Castor and Pollux are represented as attacking a certain Chaluchasu be regarded as such. It is accepted by Daremberg and Saglio, *Dict. des Ant.*, s.v. *Cabiri*, who reproduce several of Gerhard's mirrors. Schippke, *l.c.*, p. 8, is inclined to regard groups like ours as mere "Mantelfiguren."

² See Gerhard, LXXXVIII, CLXIII, CLXV, CLXXXIV, CLXXXVIII, CLXXXX, CCVII, 3 and 4, CCLXXIV, 3, CCLXXVI, 1 and 3, CCLXXVII, 1 and 5, CCCXLVII, CCCXXI, etc.

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THE DEATH OF ROMULUS

ONE of the first results of the new campaign of excavation in the Forum begun in December, 1898, under the skilful leadership of Giacomo Boni was the discovery on January 10, 1899, of that group of monuments which has been called the "Lapis Niger" and the "Grave of Romulus," terms justified by convenience and at present by usage rather than by scientific accuracy. In May of the same year the excavation at this spot was continued, and the so-called Sacellum and the archaic stele were discovered.¹

In the ten years which have since elapsed, a very considerable literature² has grown up concerning this group of monuments, but the prevailing explanation has always been that which first suggested itself, that the group as a whole, or at least a part of it, is the "Grave of Romulus." I do not know, however, of any careful investigation having been made during these last ten years in regard to the whole question of Romulus's death and the legend which grew up concerning it. Nevertheless, such an investigation yields results by no means devoid of interest, and the absence of it has resulted in the placid acceptance of the figure of Romulus in the fifth and even the sixth century B.C.³

¹ For a description of the group, cf. *Not. Scav.* 1899, pp. 151 ff.; Hülsen, *Röm. Mitt.* 1902, pp. 22-31, 1905, pp. 40-46; Vaglieri, *B. Com. Roma*, 1903, pp. 102-143; Studniczka, *Jh. Oest. Arch. I.* IV, 1903, pp. 123-186, VII, 1904, pp. 230-244; Boni, *Atti del Congresso Internazionale delle Scienze Storiche*, pp. 550-554.

² In addition to the literature quoted in the preceding note, cf. Petersen, *Comitium, Rostra, Grab des Romulus*, Rome, 1904; O. Keller, *Jh. Oest. Arch. I.* IV, 1901, *Beiblatt*, pp. 47 ff.; Hülsen, *Beiträge zur alten Gesch. (Klio)* II, 1902, pp. 230 ff.; De Sanctis, *R. Filol.* XXVIII, 1900, pp. 406 ff.

³ Cf. the otherwise able article by O. Keller, *Jh. Oest. Arch. I.* IV, *Beiblatt*, pp. 47 ff., who would place the name of Romulus on the stele whose date precedes the Decemvirate.

It is the purpose of this paper in brief compass to attempt four things: (1) to date the whole legend of Romulus, and to show the lateness of its origin; (2) to sketch in detail the legend of Romulus's death, and to show that this is the latest part of the late legend; (3) to apply the results thus gained to the theory of the "Grave of Romulus," and to show the very slender foundations upon which this theory rests; and (4) to suggest another explanation for this group of monuments.

I. THE LEGEND OF ROMULUS AS A WHOLE

Slender as are our sources for the origin of the legend of Romulus, it is nevertheless possible to arrive at an approximate date. To accomplish this, however, it is necessary to sketch briefly the various stages through which the legend passed.¹

The earliest traces of a legend dealing with the origin of Rome are found about the beginning of the fourth century, and, as is to be expected, among the Greeks and not among the Romans. The legend takes the form of an eponymous heroine Roma (*Ῥωμα*): so Damastes of Sigeion (*circa* 400) and Hellanikos² (end of the fifth century). At about the same time a rival eponymous hero Romos (*Ῥώμος*) arises: so Agathokles of Kyzikos,³ and Antigonos,⁴ the author of the history of southern Italy. During the earlier part of the fourth century these two legends existed side by side. But very early an attempt was made to establish a harmony by considering Romos as the son of Roma.⁵

It was from the Greeks that the Romans received the idea of an eponymous founder, when the legend of Romos arrived in their midst. But in appropriating this foreign idea they acted in characteristically Roman fashion, and placed upon it the stamp of their own individuality. They accepted the idea

¹ For details, cf. my *Romos-Romulus-Remus, eine Prioritätsfrage*, International Historical Congress, Berlin, 1908, soon to be published in full.

² Testimony of both in Dionys. Hal. 1, 72.

³ Festus, p. 269 M.

⁴ *Idem*, p. 266 M.

⁵ Kallias, the historian of Agathokles of Syracuse, in Dionys. Hal. 1, 72; Festus, p. 269; also an anonymous in Plut. *Rom.* 2. Cf. Mommsen, *Hermes*, XVI, 1881, p. 4.

of an eponymous founder, but not the name as transmitted. The eponym must be a name which actually existed among them. Such a name was found in Romulus, which is not a diminutive, but merely the eponym of the gens Romulia.¹ Schulze's contention that the gens Romulia is Etruscan, and that they played a great part in the founding of the city (*urbs*) of Rome as distinguished from the *oppida*, is probably correct, but it has nothing to do with our present discussion. The legend may well have emphasized an historical fact, but for all that it was no less a purely mythical invention and contained nothing which was dependent on direct tradition.

Thus the Greek *Ῥώμος* passed into the Latin Romulus, and the legend enters upon its second stage. But just as we have seen before that the parallel forms *Ῥώμη* and *Ῥώμος* were harmonized, thus the Greek *Ῥώμος* and the Latin Romulus, existing side by side, were in turn both accepted by the Greeks, who made them into brothers *Ῥώμος* and *Ῥωμύλος*, whereby, however, *Ῥώμος* continued to play the chief part: so Kallias, Kephalon of Gergis, Demagoras of Samos.²

Thus the legend passes into its third stage, where, although Romos founds the city, his brother Romulus always stands beside him. Incidentally it may be remarked that it is thus that the presence of two founders for Rome is to be explained, and not, as Mommsen would have it, as a legendary prototype for the duality of the consulship. This legendary prototype does exist, but in the persons of Romulus and Titus Tatius, who actually ruled together, whereas Remus died before the city was founded.

The legend of the brothers *Ῥώμος* and *Ῥωμύλος* eventually worked its way back to Rome, where, however, the Romans repeated the original process and changed *Ῥώμος* into Remus, not as a linguistic parallel, which is impossible,³ but as a deliberate substitution; and it is probably in connection with this change that the legend of the twins arose.

¹ Concerning the gens Romulia, cf. Holzapfel, *Intorno alla Leggenda di Romulo*, *Atti del Congresso Internaz.* Roma, 1905, 2, pp. 56 ff. Mommsen, *Eph. Epig.* 4, 221; Schulze, *Zur Geschichte der lateinischen Eigennamen*, p. 368.

² Cf. Dionys. Hal. 1, 72; Festus, p. 266.

³ Cf. Schulze, *Zur Geschichte der lateinischen Eigennamen*, p. 219; Kretschmer, *Glotta*, I, pp. 288 ff.

Inasmuch as the earliest reference to Romulus is in a quotation from the Greek Kallias¹ about the year 300, and inasmuch as even the figure of Romos does not appear until about 400 B.C., we are justified in considering that the legend of Romulus developed during the fourth century. Corroboration for this statement may be found in the fact that this was the century when the other great Roman legend, that of Aeneas, was also developing; and that this was the century of Timaios, who may well have been responsible for much of the Romulus legend, as we know that he was for that of Aeneas.² It is quite in accord with this theory that the Ogulnian wolf dates from the year 296 B.C., and that in just about the same period fall the Roman-Campanian coins with the same representation.³

Thus about the year 300, but not much earlier, the legend of the twins was firmly established. Inasmuch as this date differs radically from that commonly accepted, it was necessary to go into the matter somewhat fully.

II. THE LEGEND OF THE DEATH OF ROMULUS

An analysis of the legends connected with Romulus shows that they fall roughly into three great groups: (1) the Romulus-Remus group; (2) the Romulus-Titus Tatius group; (3) the legends of Romulus alone. A further analysis of each of these groups shows that the earliest group was that of Romulus and Remus, which was succeeded by that of Romulus and Titus Tatius, and that the legends of Romulus as a single figure are the latest in origin. It is to this last group, the latest therefore chronologically, that the legends of Romulus's death belong. It is in fact to the third century B.C., rather than to the fourth, that the legend of his death is to be assigned. Our first reference to it is in Ennius:⁴ "Romulus in caelo cum dis genitalibus aevum degit." Accordingly Romulus is thought of as deified, but the exact manner of his death is not told us. There can be

¹ Dionys. Hal. 1, 72; Festus, p. 269.

² Cf. Rossbach, Pauly-Wissowa, s.v. Aeneas; Würner, in Roscher's *Lexikon*, s.v., and *Die Sage von den Wanderungen des Aeneas*, Leipzig, 1882.

³ For the wolf of the Ogulni, Liv. 10, 23; for the Roman-Campanian coins, Babelon, *Monn. Rom.* I, p. 13; Mommsen, *Hermes*, XVI, 1881, p. 2.

⁴ Frag. 63 Vahlen = Serv. A. 6, 764; Cic. *Tusc. Disp.* 1, 12, 28; Bücheler, *Carm. Epig.* p. 823.

little doubt, however, that he is thought of as having suddenly and mysteriously disappeared, in a word as having been translated. This was the orthodox *schema* for the death of heroes. Thus Aeneas died, and the tradition is at least as old as Cato,¹ thus Latinus,² thus Aventinus.³ Another proof that this was the primitive version may be found in the fact that in this point all the accounts of Romulus's death agree.⁴

In the course of time this simple nucleus grew by the accretion of details. Romulus was holding a review or rather a purification of the army.⁵ This review was localized at a particular spot in the Campus Martius, the Goat-Marsh, Caprae Palus,⁶ near the Pantheon. The very day was identified, the Nones of July, the Nonae Caprotinae,⁷ a choice which may well have been guided by the resemblance between the words Caprae Palus and Caprotinae. Finally, the disappearance was made more reasonable by the accompanying natural phenomena, a heavy thunderstorm, an eclipse of the sun, with consequent sudden darkness.⁸

¹ Cato *ap. Serv. A.* 4, 620; 9, 742; Ovid. *Metam.* 14, 600 ff.; Schol. Bob. p. 256; Juvenal, 11, 63.

² Festus, p. 194; Schol. Bob. *in Cic. Planc.* p. 256.

³ Augustinus, *C. D.* 18, 21.

⁴ Liv. 1, 16: *nec deinde in terris Romulus fuit*; Cic. *de Rep.* 2, 10, 17: *non comparuisset*; Dionys. Hal. 2, 56: ἀφανῆ γενέσθαι; Plut. *Rom.* 27: ἡφανίσθη; Florus, 1, 1, 16: *e conspectu ablatu est*; Solin. 1, 20: *apparere desit*; Hist. Aug. *vit. Commod.* 2: *in terris Romulus non apparuit*; Ps. Aurel. *Vict. de vir. ill.* 2, 13: *nusquam comparuit*.

⁵ *cum ad exercitum recensendum contionem haberet*, Liv. 1, 16; cf. Dionys. Hal. 2, 56; Plut. *Rom.* 27; Flor. 1, 1, 16; Ps. Aurel. *Vict. de vir. ill.* 2, 13.

⁶ *in campo ad Caprae paludem*, Liv. 1, 16; cf. Plut. *Rom.* 27; Ovid. *Fast.* 2, 475 ff.; Flor. 1, 1, 16; Solin. 1, 20; Ps. Aurel. *Vict. de vir. ill.* 2, 13. Concerning the site of the Caprae Palus, cf. Jordan-Hülse, *Topographie*, I, 3, p. 474.

⁷ Cic. *de Rep.* 1, 16, 25: *nonis Quinctilibus*; Plut. *Rom.* 27: νόνας Ἰουλίας = Κυντιλίας; Solin. 1, 20: *nonis Quinctilibus*; Hist. Aug. *vit. Commod.* 2: *nonarum Juliarum*; Plut. *de fort. Rom.* 8: νόνας Καπρωίας. Later the day was confused with the Poplifugia of July 5th (Dionys. Hal. 2, 56; Plut. *Rom.* 29). Schwegler, *Röm. Gesch.* I, p. 532, attempts in vain to unite both festivals. Cf. the criticism of Mommsen, *C.I.L.*, I, Ed. 2, pp. 320, 321.

⁸ Liv. 1, 16: *coorta tempestas cum magno fragore tonitribusque tam denso regem operuit nimbo*; Cic. *de Rep.* 1, 16, 25, who speaks of a *defectio solis*; Flor. 1, 1, 16; Dionys. Hal. 2, 56; Plut. *Rom.* 27; Plut. *de fort. Rom.* 8; Ovid. *Fast.* 2, 493 ff. Cf. the account of the disappearance of Aeneas in Ps. Aurel. *Vict. de orig. gent. Rom.* 14, 2.

This simple version of the translation of Romulus was, however, unsatisfactory to the rationalistic age which followed hard on the teachings of Ennius. The age which transferred the *lupa* of the twins into the *meretrix*, the gaping chasm of Marcus Curtius into the bog of Mettus Curtius, turned the miraculous disappearance of Romulus into an ordinary human death, nay even into a case of murder with gruesome details added. We are tempted to suspect here the work of Lucius Calpurnius Piso (Consul 133), but direct proof is lacking. Romulus was murdered by the senators, and in order to conceal their deed they tore his body asunder and concealed the *dissecta membra* under their togas.¹ But it was necessary to show a motive for their hatred against him; hence a systematic blackening of his character followed. The slanders covered his whole career from his miserable cheating of Remus at the *auguratio*, through his injustice to Titus Tatius and his indifference at the latter's death, down to his own tyrannical rule and the hated innovation of a bodyguard.²

It was but natural that these theories should overstep themselves and produce a reaction in favor of the older belief in the deification. We have therefore in the last century of the Republic an accentuation of the theory of apotheosis, and a strengthening of it by the identification of Romulus with Quirinus. The earliest references are the coins of Caius Memmius³ (B.C. 60) and the account in Cicero *De Republica*,⁴ a treatise written between B.C. 54 and 51. The identification is always connected with the Proculus-Julius episode,⁵ where the name seems to suggest the influence of the Julian gens; and Cicero's words in the *De Officiis: pace vel Quirini vel Romuli dixerim*,⁶ seem to indicate that as late as B.C. 44, when they were written, the identification was still a comparatively new thing.

¹ Liv. 1, 16: *fuisse credo tum quoque alios qui discertum regem patrum manibus taciti arguerent*; cf. Plut. *Rom.* 27, who adds that the dismemberment took place in the temple of Vulcan; Dionys. Hal. 2, 56; Ovid. *Fast.* 2, 497; Flor. 1, 1, 16; and Cicero's gruesome joke, *ad Att.* 12, 45, 3.

² Dionys. Hal. 2, 56 gives the best account of these accusations.

³ Cf. Babelon, *Monn. Rom.* 2, p. 218; Mommsen, *Münzwesen*, p. 642.

⁴ Cic. *de Rep.* 2, 10, 20.

⁵ For the Proculus-Julius episode, cf. Cic. *de Rep.* 2, 10, 20; Plut. *Rom.* 27; Ovid. *Fast.* 2, 499; Flor. 1, 1, 16; Ps. Aurel. Vict. *de vir. ill.* 2, 13.

⁶ Cic. *de Officiis*, 3, 41. The treatise *De Officiis* was written in B.C. 44.

Whether the Julian gens was responsible for this legend or not, it was Julius and Augustus who made it popular thereafter. Romulus and Quirinus became so absolutely synonymous that the venerable goddess Hora Quirini,¹ one of the oldest figures in Roman religion, was identified with Hersilia, Romulus's legendary wife.²

III. THE SO-CALLED GRAVE OF ROMULUS

Thus we have seen that the Romulus-Remus legend arose in Rome not long before the year 300, that the legends of Romulus's death belong to a still later period, and extend down nearly into the middle of the first century, and that not one of the more common forms of the death legend contains any reference to an ordinary death and burial. It is of course thinkable that a variant legend may have existed, and it is possible, as we shall see below, that we have traces of it, but it is certainly an audacious thing to identify as the grave of Romulus a group of monuments in the centre of the Roman Forum, one part of which, the stele, even at the most conservative estimate dates from B.C. 450, at least half a century before the Romulus legend existed in Rome. Even if the stele be considered as separate from the *sacellum*, the *sacellum* itself may well date from the third, possibly the fourth, century.

Here, however, we must distinguish two things, the actual construction of the whole or a part of this group as a monument to Romulus, which from what we have seen above is manifestly impossible, and the association of some part of this group in the minds of the people of a late day with the name of Romulus. For this later view it is possible that evidence exists, though it is of an extremely slight nature. An analysis of the five passages which are usually quoted in this connection is decidedly rewarding.

(1) Dionysius of Halicarnassus, who was in Rome from B.C. 30 to B.C. 8, tells us (1, 87)³ that the "stone lion which used

¹ Gell. 13, 23, 2; Ennius, frg. 117, Vahlen = Non. p. 120, 2.

² Ovid. *Met.* 14, 829 ff.; cf. Wissowa, *Ges. Abh.* p. 142.

³ Τινὲς δὲ καὶ τὸν Λέοντα τὸν λίθινον, δὲ ἔκειτο τῆς ἀγορᾶς τῆς τῶν Ῥωμαίων ἐν τῇ κρατίστῃ [χωρίῳ] παρὰ τοῖς ἐμβόλοις, ἐπὶ τῷ σώματι τοῦ Φαιστούλου τεθῆναι φασιν κτλ.

to stand in the Roman Forum in the most conspicuous part near the Rostra" marks, according to some, the grave of Faustus.

(2) The same Dionysius (3, 1)¹ tells us that Hostus Hostilius was buried "in the most conspicuous place in the Forum, being honored by a stele which bore an inscription recording his valor."

(3) In Festus,² whose source, Verrius Flaccus, was a contemporary of Dionysius, there is a much mutilated passage from which this much is clear, that the *niger lapis* in the Comitium marks a spot of ill omen, according to some intended for the grave of Romulus, but not used as such — and then follow in some connection the fragments *stulum* and *tilium* which have been reasonably restored as *Faustulum* and *Hostilium*.

(4) The fourth passage is Porphyrio's scholion to Horace's Epodes (16, 13), which closes with the remarkable words: "nam Varro post rostra fuisse sepultum Romulum dicit."³

(5) Lastly comes the relatively worthless Pseudo-Acron⁴ to the same passage, who tells us of two stone lions marking the grave of Romulus, "in rostris," but who does not mention the name of Varro.

At first sight it seems impossible to find a common denominator for these five passages. But the topographical indications render it likely that they are referring to the same spot, certainly to the same general neighborhood; although the monuments are described as (1) a stone lion; (2) a stele; (3) a *niger lapis*; (4) two stone lions; and although three men, Romulus, Faustulus, and Hostilius dispute the right to have been buried there.

So far as Romulus is concerned, however, it is noticeable

¹ (Ὅστιος) . . . θάπτεται πρὸς τῶν βασιλέων ἐν τῷ κρατίστῳ τῆς ἀγορᾶς τόπῳ, στήλῃ ἐπιγραφῇ τὴν ἀρετὴν μαρτυροῦσας ἀξιόθεις.

² Festus, p. 177: *niger lapis in Comitio locum funestum significat ut ali, Romuli morti destinatum, sed non usu ob* . . . *stulum nutrit* . . . *tilium avum t* . . .

³ Hoc sic dicitur, quasi Romulus sepultus sit, non ad caelum raptus aut dis-cerptus. Nam Varro post rostra fuisse sepultum Romulum dicit.

⁴ Plerique aiunt in rostris Romulum sepultum esse et in memoriam huius rei leones duos ibi fuisse, sicut hodieque in sepulcris videmus, atque inde esse ut pro rostris mortui laudarentur. Cf. O. Keller, *Jh. Oest. Arch. I. IV, 1901, Beiblatt*, pp. 47 ff.

that Dionysius never refers to him at all, that Festus says merely that some people think the spot was intended for Romulus but never used for him, while Porphyrio's quotation from Varro and the *plerique* of Pseudo-Acron are the only testimonials in his behalf.

It is indeed probable, that somewhere in this part of the Forum a stone lion once stood (Dionysius's one lion far outweighs in authority Pseudo-Acron's two), but, as we shall see below, neither one nor two stood upon the bases of the so-called *sacellum*. It is also possible that the stele which Dionysius attributed to Hostus Hostilius is the same stele which Comendatore Boni has discovered. It would have been absolutely unintelligible to the men of Dionysius's day. But it is scarcely likely that the *niger lapis* which Verrius Flaccus saw is equivalent to or even the predecessor of the *locus lapide nigro stratus* which Boni has laid bare.¹

We have, therefore, at best, the guesses of antiquarians regarding a monument which was destroyed before their day; Varro alone may have seen it, but his statement as quoted to us is the most modest of all, and may be simply the reflection of an aetiological legend which accounted for the custom of holding the funeral orations at the rostra by the supposition that Romulus was buried there.

IV. A SUGGESTED EXPLANATION

It remains to inquire whether we can by any chance identify this group of monuments which has such slight claims to the name "Grave of Romulus." Putting aside for the moment the literary tradition, let us consult the monuments themselves. The group consists of two parts: 1) a stele with an inscription referring in some way to the *rex* (either the real king or his shadow-successor, the *rex sacrorum*) and a *calator*, and coming from a period not later than the Decemvirate; and a broken stone cone whose age cannot be ascertained; 2) the so-called *sacellum*, two bases parallel to each other and abutting at right angles against a rectangular structure. Of the bases them-

¹ Cf. on this point Hülsen, *Röm. Mitt.* XX, 1905, p. 44 and note. Studniczka, *Jh. Oest. Arch.* I. VI, 1903, p. 13, identifies the two phrases. The *lapis niger* of Festus must have been a single black stone, perhaps a meteorite.

selves enough remains to enable them to be restored into the shape of the so-called altar to Aius Locutius on the Palatine, or the altar of Verminus discovered on the Viminal.¹ The rectangular structure against which the bases abut is older than they are, and the bases themselves certainly precede the time of Sulla, and they may date back into the second or third century. Between the bases were found many remnants of burnt sacrifice, and though these remnants were evidently put there as filling, at the time when the whole group was covered up, they doubtless came from the immediate neighborhood, and indicate that burnt sacrifices had taken place there. Turning now to the other evidence, we have first the painstaking researches of Studniczka, who, although he persists in putting lions on the bases, has in other respects succeeded in establishing parallels to prove that the whole so-called *sacellum* is in reality an altar for burnt offering, where the actual sacrifice itself was consumed on the rectangular structure against which the two altars abut.

The two altars were in all probability ornamented above with *pulvinaria*, similarly to the altar on the Palatine,² which would preclude the placing of lions on them.

We have therefore in the neighborhood of the Comitium an altar for burnt sacrifice, and a stele with an inscription referring to the *rex*. Here we may call upon the literary sources and they seem to respond to our appeal.

On two days in the year, March 24³ and May 24,⁴ the calendars designate the quality of the day by the letters Q R C F. These letters are explained by Varro, *L.L.* 6, 31: "Dies qui vocatur sic QUANDO REX COMITIIVIT FAS, is dictus ab eo quod eo die rex sacrificio jus dicat ad comitium ad quod tempus est nefas, ab eo fas; itaque post id tempus lege actum saepe." Accordingly, on at least two occasions in the Roman year, the *rex* or his successor, the *rex sacrorum*, performed a

¹ Photographic reproduction by Hülsen, *Röm. Mitt.* 1905, p. 42. The whole subject of the bases in the *sacellum* and their resemblance to these altars is discussed by Studniczka, *Jh. Oest. Arch. I.* IV, 1903, pp. 123-186.

² Cf. Blinkenberg, *Arch. Studien*, p. 124.

³ March 24th, QRCF *Fast. Vat. Caer.*; Q REX C F *Fast. Maff. Praen.* May 24th, Q R C F *Fast. Esq. Caer. Venus.*; Q REX C F *Fast. Maff.*

⁴ *rex sacrificio ius dicat* Mss.; *rex sacrificiolus litat* Hirschfeld, Jordan.

sacrifice *ad comitium*. But we have traces also of a third occasion, the *Regifugium* of February 24, to which Plutarch seems to refer when he tells us that there was an ancient sacrifice in the Forum near the Comitium, and when the king had sacrificed, he fled quickly from the Forum.¹ We do not know the exact character of these three sacrifices, but that they were of the nature of a purification is rendered probable by the fact that in each case a ceremony of purification occurred on the preceding day; on February 23, the Terminalia; on March 23 and May 23, the Tubilustrium. In connection with the Terminalia one is tempted to think of Janus, that god whom the *rex* served above all others.

If this suggestion be correct, we have the altar for burnt sacrifice at which the *rex* performed certain of his functions, and the stele would be the *lex arae*² with its allusions to the *rex* and the *calator*. With the changes in the Comitium planned by Caesar and carried out by Augustus, the old altar was covered over, and another one on another spot probably substituted for it, but the holiness of the place might well have been marked by some especial pavement, either the black marble at present there or its predecessor.

Finally, it may be added that in all probability the *rex* on the stele refers to the real king and not to his shadow-substitute, the *rex sacrorum*, for if the kingdom extended down into the fifth century, as does not seem unlikely, then even if the stele is as late as the first part of the fifth century, it would still refer to the real king.

JESSE BENEDICT CARTER.

ROME,
December 5, 1908.

¹ *Q. R.* ἐστὶ γοῦν τις ἐν ἀγορᾷ θυσία πρὸς τῷ λεγομένῳ Κομίτιῳ πάτριος, ἣν θέσας ὁ βασιλεὺς κατὰ τάχος ἀπεισι φεύγων ἐξ ἀγορᾶς. Cf. Festus, p. 258.

² Cf. the famous instance of a *lex arae*, that of the temple of Diana on the Aventine, and its imitations, *C.I.L.* III, 1933; XI, 361; XII, 4333.

AN OENOPHORUS BELONGING TO THE JOHNS
HOPKINS UNIVERSITY

AMONG the antiquities recently bought to increase the archaeological collection of the Johns Hopkins University (cf.

The Classical Weekly, I, 1908, p. 189 f.) is a vase, the importance of which justifies a separate treatment. It is a two-handled amphora or jar,¹ which was purchased in Rome in 1907. There is no record of its provenience, but probably it was found in or near Rome. The state of preservation is fairly good, though not as perfect as that of a similar vase in the British Museum (cf. Fig. 4 and *Catalogue of the Greek and Etruscan Vases in the British Museum*, IV, p. 267, G 186). The vase has been put together from five pieces. One side (Fig. 1) is now complete, except for a very small piece which is missing from the front of the horse below the left arm of the male figure and a slight break near the bottom which does not interfere with



FIGURE 1. — OENOPHORUS IN
BALTIMORE.

the moulded representation. From the other side (Fig. 2), however, considerable is lacking—a large part of the shoulder,

¹ The vase is referred to in *Rh. Mus.* LXII, 1907, pp. 551-2.

a piece from the bottom, part of the vine to the left, and a large piece to the right including a bit of the vine, the end of the youth's staff, the lower part of his chlamys, and his left leg from the calf down.

The vase is of reddish brown clay, baked almost to black in some parts, and belongs to the class of red unglazed Roman ware.¹ Its total height is 0.247 m. ($9\frac{3}{4}$ in.); that of the handles 0.063 m. ($2\frac{1}{2}$ in.); that of the field of moulded relief 0.14 m. ($5\frac{1}{2}$ in.). The mouth is uneven and not circular, being 0.05 m. (2 in.) by 0.063 m. ($2\frac{1}{2}$ in.). The diameter at the base is 0.114 m. ($4\frac{1}{2}$ in.); the circumference at the top of the relief is 0.388 m. ($15\frac{1}{4}$ in.), below the relief 0.337 m. ($13\frac{1}{4}$ in.).

On the shoulder is a moulded tongue pattern, as often on similar vases. This pattern suggests the mediaeval and modern godroon ornament, although that is convex and not concave. The handles are smooth on the back, but have oblique cross lines on the sides. Under each handle, extending down the sides and separating the two halves of the vase, is an irregular flat band, from 0.015 m. to 0.025 m. in width. On either side of these flat bands and filling the background is a vine with several clusters of grapes. The central part of each side is filled with the moulded representation of a male figure beside a horse. On one side (Fig. 1) a beardless youth stands on the ground, which is represented by a moulding, and rests his weight solidly on his left foot, while his right foot barely touches the ground with the toes. His body is almost in front view, although his head is in profile to right. He is clad in a chlamys, which is fastened over the right shoulder, but leaves the body nude. In his right hand he holds a spear with two barbs of the spear-head showing at the upper end. With his left he holds the bridle of a small horse, whose right fore-leg is raised and whose head is only as high as the youth's shoulder. On the Parthenon frieze we have isoecephalism, but here the horse is so much smaller than the standing figure that it seems a mere attribute. On his head the youth wears a conical cap shaped like a half-egg and known as the *πίλος*, or

¹ Walters, *History of Ancient Pottery*, II, pp. 549 f.; Blümner, *Technologie und Terminologie der Gewerbe und Künste bei den Griechen und Römern*, II, pp. 65 f.; *Cat. of Gk. and Etr. Vases in Brit. Mus.* IV, pp. 25, 266 f.

pilleus. In front of the youth's head and above the horse's head is a six-pointed star. The scene on the other side (Fig. 2) is the same, except that the youth faces to left, holds the bridle of the horse, whose left fore-foot is raised, with his right hand,



FIGURE 2. — OENOPHORUS IN BALTIMORE.

while his left carries the spear, and rests his weight on his right foot. The attitude of the youth on this side is somewhat similar to that of the bronze figure of one of the Dioscuri from Paramythia, a figure which probably also was leading a horse.¹ But the attitude is still more similar to that of one of the figures on the west frieze of the Parthenon.² In fact, the resemblance is so great that I think it possible that the type goes back originally to this figure in the Parthenon frieze, which had a great influence on contemporary and later art.³ The attitude of the horseman on the vase is, therefore, Greek, but the pilleus is distinctly Roman. Furtwängler, in Roscher's *Lexicon*, s.v. *Dioskuren*, col. 1172, says, "Es ist mir kein Denkmal vorgekom-

men, das sicher wesentlich älter als das 3. Jahrh. v. Chr. wäre und die *πίλοι* als Attribut der Dioskuren zeigte."⁴ But on the Polygnotan crater from Orvieto, dating from the middle of the fifth century B.C., the figures which are certainly Castor and Pollux wear a helmet or hat which resembles the pilleus.⁵ This,

¹ *Cat. of the Bronzes in the Brit. Mus.*, No. 277, Pl. VI.

² Michaelis, *Der Parthenon*, Pl. IX, Fig. 9; Brunn-Arndt, Pl. 503.

³ Cf., for example, Pickard, *A.J.A.* II, 1898, pp. 169 f.

⁴ In *Arch. Rel.* X, 1907, p. 328, Furtwängler repeats this statement and says that the *πίλοι* was transferred from the Cabeiri to the Dioscuri at this late date.

⁵ Cf. *J.H.S.* X, 1889, p. 118.

to be sure, is not shaped exactly like a half-egg as is the Roman pilæus, but the pilæus shaped like a half-egg does occur on a bronze plaque of the fourth century B.C. from Dodona, which represents Pollux in combat with Lynceus.¹ Furtwängler's observation is, however, true in general, so that we seem to have on our vase a Roman development of a Greek type showing the eclectic tendency of Roman art. Another eclectic type of a Dioscurus was derived from the doryphorus of Polyclitus, which perhaps stood beside a horse, as in the Argos relief.²

That the figures on our vase represent the great horse-taming twin brothers, Castor and Pollux, is evident. The chlamys is associated with them.³ The pilæus is their most distinguishing attribute on coins and vases and sculptured reliefs in and after the third century B.C.⁴ The star (Lucian, *l.c.*) is one of their most frequent symbols, especially on coins.⁵ The horse is the symbol which is oldest and always most closely connected with the Dioscuri.⁶ The horse is associated with the Dioscuri in art as early as the archaic Spartan reliefs described in *Ath. Mitt.* II, 1877, pp. 313, 383 f., and even as early as the amphora of Execias, where Castor is painted standing beside his horse, clad in the chlamys and holding a spear over his left shoulder (*Wiener Vorlegeblätter*, 1888, Pl. VI, 1 a). This association (cf. *Sparta Mus. Cat.* p. 113 f.) continues down to the days of late Roman art when were chiselled the group on the Capitol

¹ Carapanos, *Dodone et ses ruines*, p. 188, Pl. XV.

² *Ath. Mitt.* III, 1878, Pl. XIII; cf. the Roman lamp in Waldstein, *The Argive Heraeum*, II, p. 184, Pl. LXII, 38; the Villa Albani relief, Mahler, *Polyklet und seine Schule*, p. 39; cf. *Boll. Arte*, XI, 1907, pp. 1-15.

³ Cf. Aelian apud Suidas s.v. Διόσκουροι, νεανίαι μεγάλοι, γυμνοὶ τὰς παρείδας ἑκάτεροι, ὅμοιοι τὸ εἶδος, καὶ χλαμύδας ἔχοντες ἐπὶ τῶν ὤμων ἐφημένην ἑκάτεραν; cf. Paus. IV, 27, 2 χλαμύδας πορφύρας ἐνδύντες ἐπὶ τε ἵππων τῶν καλλίστων ὀχοούμενοι καὶ ἐπὶ ταῖς κεφαλαῖς πιδούς, ἐν δὲ ταῖς χερσὶ δόρατα ἔχοντες.

⁴ Cf. Roscher, *Lexicon*, s.v. Dioskuren, 1172 g; Daremberg et Saglio, *Dictionnaire*, s.v. Dioscuri, pp. 254 f.; *Sparta Mus. Cat.* pp. 113 f.; cf. Lucian, *Dial. Deor.* 26, 1 τοῦ ὧσθι τὸ ἡμίτρονον καὶ δατήρ ὑπεράνω καὶ ἀκόντιον ἐν τῇ χειρὶ καὶ ἵππος ἑκατέρῃ λευκός; cf. Paus. *l.c.*

⁵ Roscher, *op. cit.* 1171 f; Daremberg et Saglio, *op. cit.* p. 257 f. The spear is often in their hands (cf. Lucian, *l.c.*; Paus. *l.c.*; Statius, *Theb.* V, 439 *ambo hostile gerunt*).

⁶ Cf. Roscher, *op. cit.* 1172 h; Baumeister, *Denkmäler*, I, p. 451; Daremberg et Saglio, *op. cit.* pp. 253 f.; Panly-Wissowa, *Realencyclopädie*, s.v. Dioskuren, 1091, 1092; Eitrem, *Die göttlichen Zwillinge*, *passim*.

steps and the figures of the twin Dioscuri tussling with their snow-white steeds which now stand on Monte Cavallo opposite the Quirinal.¹ Representations of the Dioscuri, similar to that on our vase, also occur on other late moulded Roman vases (cf. Déchelette, *Les Vases Céramiques ornés de la Gaule Romaine*, II, p. 81, Nos. 485, 486).

Perhaps, however, the most valuable feature of the vase is the inscription which was cut across the middle of the bottom

before the vase was fired. The inscription consists of one word, *οἰνοφῶρος* (Fig. 3).

The letters are irregular, due partly to the baking. The first *omicron* is not completed to the left. The *nu* looks like a *lambda* combined with *iota*. The letters vary in height from that of the *omicron*, 0.007 m., to that of *phi*, 0.015 m. *Iota*, *nu*, and *rho* are 0.01 m. high. The small *omicron*, the form of *phi* extending above and below the line, and the lunated or



FIGURE 3.—BOTTOM OF OENOPHORUS.

cursive *sigma* point to a date certainly not earlier than the third century B.C. How much later the inscription is, it is difficult to say. It might be post-Christian. In the British Museum (Fig. 4)² there is a vase of exactly the same shape and height (9½ in.) and style. On the shoulder is the same sort of tongue pattern and on the body the same sort of vine with clusters of grapes. On one side (Fig. 4) there is a relief of a Silenus embracing a Maenad, who dances to right. The Silenus, clad in trousers and short chiton, holds a thyrsus in his left hand to which the Maenad extends her left hand around his neck.

¹ Cf. Furtwängler, *Masterpieces*, pp. 95 f., who sees resemblances between these figures and the Parthenon sculptures, and assigns the originals to Phidias and an elder Praxiteles.

² I am indebted to Professor H. B. Walters and Mr. Anderson of the British Museum for this photograph.

She wears a long chiton, leaving the right shoulder bare. She has flowing hair and holds a phiale in her right hand. On the other side is a similar scene, but instead of the Silenus a satyr is represented. This vase is dated on the label "about 200 B.C." A somewhat similar though smaller vase of a slightly different form, but of the same kind of ware, is in the Metropolitan Museum in New York (Figs. 5, 6).¹ The handles are similar, and there is the same tongue pattern on the shoulder and vine with clusters of grapes on the body of the vase. On one side (Fig. 5) is a relief of a male figure in front view, which is nude except for the chlamys fastened over the right shoulder and falling over both shoulders down the back. The right hand is raised over the head and the left holds a spear or thyrsus, resting on the ground. Possibly Dionysus is meant. On the other side (Fig.



FIGURE 4.—VASE IN THE BRITISH MUSEUM.

6) a drunken Silenus is riding an ass to right. He is nude except for a garment about his thighs. His head, in profile to right, is thrown far back and upwards. He rests his right elbow on the back of the ass, and holds over his left shoulder a thyrsus with his left hand. The work is poor and coarse, and the features are so obliterated that they cannot be well reproduced. The label in the Metropolitan Museum dates the vase

¹ Its register number is 06.1021.252. The vase comes from Tarentum, and is 0.16 m. high. The circumference at the top of the relief is 0.32 m.; at the bottom 0.15 m. The height of the relief is 0.09 m.; of the neck 0.04 m. The mouth is 0.065 m. by 0.06 m. The diameter of the base is 0.06 m. I am indebted to Miss Richter and Mr. Edward Robinson, assistant curator of the Metropolitan Museum, for permission to reproduce this vase.

in the third century B.C. The vase belonging to the Johns Hopkins University certainly cannot be earlier than the third



FIGURE 5. — VASE IN NEW YORK.

century B.C., and I am inclined to believe that it dates from the second century B.C., although it might be much later, since vases of this type were used for a long time. But it is to my mind equally certain that the vase cannot be dated as late as the second or third century A.D., as is done by Weege who, however, had not seen it (*Rh. Mus. l.c.*).

The inscription *οἰνοφῶρος* gives the name of the vase, and is important because the exact names of Greek and Roman vases are not often inscribed on them. The literary evidence is so vague and conflicting that

the archaeologist is frequently in doubt what the exact ancient word for any particular vase was, and welcomes every new example of a vase inscribed with its name. Even after the researches of Panofka, Letronne, Gerhard, Müller, Thiersch, Ussing, Krause, Jahn, and others, the nomenclature of Greek vases is still to a large extent arbitrary.¹

¹ Cf. Walters, *op. cit.* I, pp. 149 f.; II, p. 472; Pottier, *Cat. des Vases Antiques du Louvre*, III, p. 658; Guhl und Köner, *Das Leben der Gr. und Röm.*⁶ p. 272; Holder, *Die Formen der Thongefässe diesseits und jenseits der Alpen, passim*. When Ussing wrote his *De Nominibus Vasorum Graecorum* in 1844 only two vases inscribed with their names were known, and Rolfe, *Harvard Studies*, II, 1891, pp. 96 f., mentioned only eight such Greek vases (cf. also Kretschmer, *Die Gr. Vaseninschriften*, p. 4, note 3). Weege, *Rh. Mus. l.c.*, has added a few more to the list of vases inscribed with their Greek and Latin names, but the number is still very small.

We now know definitely on the one hand what was the Greek designation of such vases as that in the Johns Hopkins University collection. We can call the vase (G. 186; Fig. 4) in the British Museum, the similar though smaller vase in New York (Fig. 5), and other such vases *οἰνοφόροι*.¹ On the other hand, we now know the meaning of the word *οἰνοφόρος*. The classical dictionaries of Rich, Mollett, and others, and the commentaries on Horace, *Sat.* I, 6, 109, Persius, V, 140, and Juvenal, VI, 426, which call this a wine-basket or portable case, are wrong. Smith's *Dict. of Gr. and Rom. Antiquities*, s.v. calls it "a large wine-vessel." Marx (*Lucilii Carminum Reliquiae*, II, p. 66) says, "*Est*



FIGURE 6. — VASE IN NEW YORK.

oenophorus magnum vas vinarium et pretiosum," but the *oenophorus* in Baltimore is neither *magnum* nor *pretiosum*. The Latin dictionaries, such as the revised edition of Harper's Dictionary by Lewis and Short, call the *oenophorus* "a wineholder, wine-basket of unknown shape." Marquardt, *Das Pri-*

¹ The vine with clusters of grapes which occurs on all three vases, the representation of a satyr embracing a Maenad on the British Museum vase, and of Dionysus and a drunken Silenus on the New York vase, already indicated that such vases were used for carrying wine, but we were not sure of their exact name. Just why the subject of the Dioscuri, the twin brothers of Dionysus, should be chosen for such a vase, is hard to see. But perhaps libations of wine were poured to them, and the amphora is often found on the Dioscuri reliefs (cf. Roscher, *Lexicon*, s.v. 1171; Daremberg et Saglio, *op. cit.* p. 255; *Sparta Mus. Cat.* pp. 113 f.; *B.S.A.* XIII, 1906-7, pp. 214 f.).

*vatleben der Römer*², p. 650, was right, when he argued that this was "kein Flaschenkorb sondern ein Henkelgefäß."¹

The *οἰνοφόρος* in Baltimore, then, is not only of interest to the student of Greek and Roman vases, but important also because it settles the meaning of the word *oenophorus*, and makes the masculine form in Latin more probable than the neuter, though there is the possibility of a shift in passing from Greek to Latin as well as of variety in Latin usage.

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¹ Smith, *op. cit.*, Rich's *Dict. of Rom. and Gr. Antiquities*, Harper's *Dict. of Cl. Lit. and Antiquities*, Marquardt, *l.c.*, De-Vit's *Lexicon*, and Weise, *Die Griechischen Wörter in Latein*, p. 471, give only the neuter form, *oenophorum*, but the masculine *oenophorus* now seems preferable in view of the Greek *οἰνοφόρος*. In Isid. *Orig.* XX, 6, 1 (the same as the scholium to Persius, V, 140) the neuter nominative singular occurs, but there we have a variant form *oenophorus*. In the *Hermeneumata Einsidlensia* (cf. Goetz, *Corpus Glossariorum Latinorum*, III, 263, 15 and 270, 44, we have *οἰνοφόρον*, *oenophorum*, but this is too late a source to have much weight. The scholium to Horace, *Sat.* II, 8, 39, is the only passage, so far as I know, where the neuter plural occurs, and there it is a restoration for the *ceneforia* of the manuscripts which might be for *oenophoria* from *οἰνοφόριον* (cf. Goetz, *op. cit.* II, p. 381). It is a pleasure to see that Marx, in his recent edition of Lucilius (*l.c.*), silently adopts the form *oenophorus*.

I take *οἰνοφόρος* to be a noun and the name of the vase rather than an adjective, some word like *ἀμφορεύς* being understood. It is a question whether *χέλις* (*Röm. Mitt.* XII, p. 111) is the name of the vase on which it occurs, or only refers to the quality of the wine in the vase. It is also a question whether *ἡδύποτος* is the name of a vase, as Wolters thinks (*A.J.A.* XI, 1896, pp. 147 f.), or an adjective referring to the contents (cf. Weege, *Rh. Mus. l.c.*). But *οἰνοφόρος* is most probably the name of a vase. To be sure, in Athenaeus, X, 432, in a fragment of Critias, we have *οἰνοφόρον κέλιχα* and in Herodian, VIII, 4, 9 *οἰνοφόρον σκευός* and in Pollux, VI, 14 *ἀγγεῖον οἰνοφόρον* (cf. also X, 70), but in Latin the word is used as a noun, cf. Lucilius, III, 139 (Marx) ap. Nonium, p. 173, 16; Horace, *Sat.* I, 6, 100; Persius, V, 140; Juvenal, VI, 426; VII, 11; Martial, VI, 89, 6; Apuleius, *Met.* II, 24; *Querolus*, ed. Peiper, p. 38, 5; Isid. *Orig.* I, 35, 3; XX, 6, 1. Probably in Pliny, XXXIV, 70, where the text is corrupt, we should read, as has been suggested, for the name of the statue by Praxiteles *oporon* (autumn), or *canephoram* and not *oenophorum*, since the word does not occur elsewhere as referring to a person or statue.

A PSEUDO-ROMAN RELIEF IN THE UFFIZI.—A
RENAISSANCE FORGERY

It is not always easy to distinguish, on casual observation, a genuine Roman relief from Renaissance copies or adaptations, such as those of some sarcophagi of the age of the Antonines. Such reproductions commenced with the earliest days of Renaissance sculpture; witness Donatello's copy, in one of the medallions of the court of the Medici-Riccardi palace in Florence, of a scene from the end of a sarcophagus which still stands in the court itself.

This is the excuse if not the explanation of the fact that a Renaissance relief has been all these years masquerading as a Roman work in the hall of Roman sculptures at the Uffizi, and has been gravely described as antique (Fig. 1).¹ More than four years ago,² I decided that it could not be an antique work, but only recently was I able to examine in Rome other works from the same workshop of the Early Renaissance, which enabled me to date it and place it with accuracy. I then put my theory to a practical test. I took a photograph of the relief, after removing all signs by which it might be identified, to the well-known Renaissance critic Adolfo Venturi, and asked him whether he thought it a work of Renaissance art from a Roman

¹ *Einzeltaufnahmen*, Ser. I, No. 236; Dütschke, *Zerstreute Ant. Bildwerke*, III, 526.

² This was in April, 1905. It is curious that three men should have independently reached similar conclusions. After beginning this article in Rome, I referred to it in a conversation with Dr. Hülsen, and he kindly called my attention to an article by Rizzo, published in the *Römische Mitteilungen* in 1907, in which the author says that both Dr. Amelung and himself had independently decided that this relief was not antique. Of this I was quite unaware until Dr. Hülsen told me. It will be seen that I not only attribute the relief to an earlier date than does Rizzo, and determine its school, but that my conclusions as to its theme and its relation to classic models are fundamentally different.



FIGURE 1. — RELIEF IN THE UFFIZI.

workshop. "Of course," he said, "there can be no doubt of it." "Then," I said, "you don't think it a work of classic Roman art?" "What," he answered, in a tone of horrified disbelief, "you are not going to try to prove it Roman?" "No," I replied, "but that it is not."

The relief is not large, measuring only 1.24 m. in length, and 0.60 m. in height. It has evidently lost its crowning member, including the capitals of the two decorative projecting pilasters that frame it at each end. The scene consists of twelve figures engaged in or presiding over a sacrificial scene composed of such a farrago of mistakenly united classic elements as to be difficult of rational description. In the centre is a flaming altar, in front of it a Roman emperor in military costume, with mantle fastened over his right shoulder but draped over his head. In his left hand he grasps his sword, and in his right is a wand with which he touches the altar. Several men, bearded and beardless, assist the Emperor, holding the accessories for the sacrifice—ewers, incense box, and a wand—that may be a misinterpretation of the *praefericulum*. All these figures stand a little back from the Emperor; they are, with one exception, crowned with the triumphal wreath, as he is. Thus far we have a scene that is clearly an adaptation of the imperial sacrifice so common on Roman triumphal arches and memorial columns, with the substitution of grown men in place of the youthful *camilli* as assistants of the Emperor, and without any one to represent the priest. But where are the sacrificial animals, or at least the ox, and where are the sacrificing attendants?

In their place we find in the foreground elements taken from quite another scene of Roman sculpture, which may have been partly derived from just such a sarcophagus as that published by Rizzo in his study on the representations of early Roman myths.¹ This original scene reproduces in his opinion certain legendary matrimonial rites under the auspices of Juno Pronuba, the patroness of marriage. So, in front of the altar in the Uffizi relief we see the sow with her litter, emblem of Juno, held by a sacrificer of small stature, though grown in years.

¹ G. E. Rizzo, 'Leggende latine antichissime' in *Röm. Mitt.*, XXI, pp. 289-306 and 398-402.

To the left stands the boy Ascanius (?) in his Phrygian cap. Then at either end a female figure, seated, frames the scene. That on the left is on a rock against which leans a shield, and she holds a sheaf of wheat (?); that on the right sits on a higher rocky projection and leans on a staff held by her left hand. They are allegorical figures, representing perhaps *Roma* or *Virtus*, and are similar to such figures on the friezes of the arch of Septimius Severus and on numerous coins, especially of the Antonine period.

To any student at all familiar with both Roman and Renaissance sculpture it does not require this demonstration of the absurd juxtaposition of unrelated classic themes to prove the date of the work. It is quite evident from the workmanship alone. The end pilasters are characteristically Renaissance. The facial peculiarities, especially the high cheek bones and the deep lines and furrows about nose and mouth, the form of the wreaths and the high heads, are some of the other most self-evident unclassic characteristics.

To what age and to what school should this relief be attributed?

It shows itself in its style the work of the Early Renaissance before the easier handling that came in about 1500. The city of Rome is indicated as the artist's home, if not his birthplace, by the character of the scene, for no such close imitation of the antique was likely in any other artistic centre. This presupposition is confirmed by the works actually produced by the Roman sculptors who flourished in Rome between *ca.* 1450 and 1480. The workshops of Paolo Romano, of Cristoforo Romano and their pupils and associates, rivalled those of the Tuscans and Lombards who flocked to Rome to take advantage of Papal patronage. The work of this school that most closely resembles our relief is the ciborium of Pope Sixtus IV († 1484), a pretentious work with a large and varied sculptured decoration,¹ in which several men of the Roman school were associated, as we can see by the records published in *L'Arte*, which is gradually making known the neglected works of these Roman artists.

¹ The *disiecta membra* of this important work are in the crypts of S. Peter, and so have been hitherto passed by.

It is not many years since it was possible, without being obviously ridiculous, to make the assertion that the artists of the Early Renaissance studied antique figured compositions almost exclusively in the scenes of the column of Trajan. Now we know that they were equally industrious in copying from triumphal arches, monumental friezes, sarcophagi, and decorative panels. The present relief is merely one more proof. It is really immaterial to inquire whether the artist intended to deceive. He was at any rate a Roman, and produced this work between *ca.* 1460 and 1480. Merely as a work of Renaissance sculpture it has considerable interest, aside from its demonstration of a tendency to exact reproduction of antique models.

Signor Rizzo, who, independently with myself, reached the conclusion that this relief was not antique, has published a supplementary note about it in connection with his publication of the Torre Nova sarcophagus, the scene on which he interprets as that of the mythical marriage of Aeneas and the daughter of King Latinus, under the patronage of Juno Pronuba and of Mars. The sow and her litter and the boy Ascanius are present; also two figures seated on rocks and with shields decorated, one with the Wolf and Twins, the other with a battle scene. These figures he identifies with Mars. He regards the Uffizi relief as important for a reconstruction of this sarcophagus, of which only the lower front part remains. The main divergences between what remains of the sarcophagus and our relief are that the seated figures are male in the former and female in the latter; and that in the sarcophagus there are no traces of any of the principal standing figures except one, the sacrificer. Furthermore, Rizzo believes that the Roman original copied by the Renaissance sculptor originally contained more figures on the right, representing the nuptial scene of the *dextrarum iunctio*, or joining of hands, under the protection of Juno Pronuba. He explains the substitution on the Uffizi relief of female for male seated figures by supposing that the original was not only mutilated on the right end, but also in the upper part, so that the Renaissance artist mistook men for women. He thinks the sacrificial scene meaningless, except as an adjunct to the nuptial scene on the right, which had been

lost on the original before the copyist saw it. He concludes : " The Uffizi relief is a relatively faithful copy, executed perhaps early in the sixteenth century, of a fragmentary relief of the imperial period, similar to that of Torre Nova, and serves to give us an idea of the missing parts of this monument, the interpretation of which can be regarded as absolutely certain."

I cannot agree with Signor Rizzo in any of his conclusions. The artist of the Uffizi relief intended to represent, purely and simply, an imperial sacrifice; the triumphal wreaths that crown the Emperor, his assistants, and the sacrificer admit of no other interpretation, and are not found on other sacrificial occasions. In my opinion the Uffizi relief (1) is not a copy, faithful or free, of any one Roman work, but a pot-pourri; (2) the subject is not a section of a nuptial scene, but a pseudo-imperial sacrifice; (3) the seated female figures were not misinterpretations of mutilated *male* originals, but copies of such models as the "Roma" or "Virtus" of the friezes of the arch of Septimius Severus and of the coins; (4) the "Ascanius" and the sow and her litter are partly derived from some monument similar to the Torre Nova sarcophagus, partly from some such sarcophagus as that of S. Lorenzo, and their substitution for the usual sacrificial animal and a Camillus attendant is due to ignorance.

Evidently the artist *prenait son bien où il le trouvait* and was familiar with numerous reliefs. Could we have actually followed his mental workings as he carved, we should doubtless have found them similar to those of the Phoenicians who imitated Egyptian works so cleverly. In both cases the artist was serenely ignorant of the iconography he was copying and rearranging, and he heedlessly juxtaposed irreconcilable elements when they made to him an aesthetic appeal.

A. L. FROTHINGHAM.

THE BURNING OF ROME UNDER NERO

THE burning of Rome under Nero has, in recent years, given rise to so many researches that it might appear rather useless to return to the subject. But modern scholars differ very widely in regard to one of the principal questions, namely the responsibility for the tremendous catastrophe.

As the students of Roman history remember, an Italian scholar, Professor Pascal of Milan, touched on this question in a pamphlet published in 1900. In this pamphlet, written in a rather concise but interesting manner, Professor Pascal attempts to prove that the authors of the fire were really the Christians of Rome. He describes the early Christian community at Rome as very large, composed in great part of desperate fanatics, who by their subversive ideas were of necessity led to the "propaganda of acts"; furthermore, he supposes that the Christians had numerous proselytes among the praetorians and the fire-police of Rome. So, he concludes, a band of energetic conspirators conceived the idea of purifying the wretched capital of the Roman Empire by setting it on fire, anticipating, with the burning of Rome, the last days of the world.

The criticism of Professor Pascal's pamphlet took, in almost every case, the form of a defence of the Christians of Rome. The arguments on this side were collected in a most complete manner by Dr. A. Profumo, whose book, published in 1905, treats in more than 700 pages all the questions relating to the literary and monumental evidence of the great catastrophe. Dr. Profumo comes to a conclusion quite opposite to that of Pascal: he attributes the sole responsibility for the fire to the Emperor Nero. The emperor, according to him, had conceived the plan of improving the worst of the old quarters of Rome, of whose aspect and sanitary condition he disapproved, by de-

stroying them by fire. He had chosen for this purpose the time of midsummer, when the *scirocco* or *ponentino* blows over the city; this wind would drive the fire from the south corner of the Palatine hill, where at the emperor's order the fire was kindled in the imperial *horrea*, down to the "Valle Labicana," between the Caelian and the Esquiline, where a network of wretched old lanes existed, and where Nero desired to extend his Golden House.

I do not intend to recapitulate the objections which could be made to both these hypotheses: for example, against that of Professor Pascal it could be said that the primitive community of Christians in Rome was surely not so large as he thinks; that the revolutionary ideas of its members have been greatly exaggerated, and that the supposed propagation of Christianity among the praetorians is based on an erroneous translation: St. Paul's words *ἐν τῇ πραιτωρίῳ* (*Philipp.* I, 13) do not signify "in the Praetorian Camp," as it is supposed, but "in the judge's house" or "in the residence (of the emperor)" (Momm-*sen, Röm. Staatsrecht*, II³, p. 807, n. 2). These objections are set forth for the most part in Dr. Profumo's book, which, on the other hand, invites criticisms of a different kind. The idea of deliberately planning such an enormous conflagration, and of actually calculating the direction in which the fire must spread, appears too fantastic even for Nero; to start the fire in the immediate neighborhood of the imperial palace with the intention of destroying quarters nearly half a mile distant is still more fantastic. Any little unsuspected incident might upset the plan, and divert the fire from the course intended; and in fact, what really took place did not correspond at all to the design as conceived by Profumo and represented on his plan (*Tav. 2*).

Instead of recapitulating these and other objections, I want to call attention to a simple date, which has not been observed as yet by any of the numerous writers about Nero's fire, but which seems to me of some importance. The conflagration began on the 19th, or perhaps more exactly in the night between the 18th and the 19th of July, 64 A.D., as we learn from the contemporary testimony of Tacitus. Now, every astronomical calendar tells us that in July, 64 A.D., it was full moon

on the 17th, exactly one day before the outbreak of the fire.¹ Every one who has had occasion to see the full moon on a Roman summer night will remember that the brightness of the light and the transparency of the air make such nights almost like day. The inhabitants of modern Rome—and those of ancient Rome would not have done otherwise—prefer in these *dies caniculares* to stay awake a great part of the night and to rest during the day. If a band of conspirators, or of Nero's emissaries, planned to set the town on fire, they surely should have done so to be successful a fortnight before or after the 17th of July, but there could not be chosen a less convenient time than this to carry out a plot requiring the darkness and the stillness of the night.

I conclude, therefore, that the outbreak of the fire was really due to accident. It may be that some of the Christian party fell under suspicion because of their behavior during and after the conflagration. Seeing the terrible catastrophe which was happening to the capital of the world, it was very easy to think that this was the beginning of the last judgment, which they were expecting in the very near future. The fire appeared to have come upon the wretched town providentially, so that it might be regarded as wrong to interfere with its progress. It may be that among those who menaced the firemen (*minis restinguere prohibentes*, Tacitus, *Ann.* XV, 38) were some zealous Christians. And when, after the extinction of the fire, Nero attempted to regain the favor of the gods by sacrifices and ceremonies, the Christians naturally abstained from participating in the sacrifices to Vulcan and Juno and in the processions to the temples of the Olympic gods. Their insensibility to the general feeling could easily promote the suspicion that they had been the real authors of the great conflagration.

On the other hand, there was abundant reason for attributing the whole responsibility to Nero. The Emperor, in the beginning, not at all averse to the destruction of the wretched plebe-

¹ Professor E. Millosevich, Director of the Royal Observatory of the Collegio Romano, kindly gave me the following information: "The exact time of the full moon of July, 64 A.D., was eight minutes past two of the morning of the 17th (central Roman time). The moon rose at Rome on the 16th of July at two minutes past seven P.M. and set the following morning at four minutes past four."

ian quarters, probably gave orders to move slowly in the work of extinguishing the fire. It may be that the magnificent view of the conflagration made him break out into admiring words, and aroused in his mind the remembrance of the burning of Ilium. These and other imprudent expressions were naturally noted and were sufficient to forge the material for the accusations we find suggested in the writings of Tacitus and Suetonius, and definitely expressed in Dio Cassius and Xiphilius. To the human mind, as J. G. Hamann says, it is common to prefer the probable to the true.

CH. HÜLSEN.

ROME,
December, 1908.

Archaeological
Institute of
America

GENERAL MEETING OF THE ARCHAEOLOGICAL
INSTITUTE OF AMERICA

DECEMBER 28-31, 1908

THE Archaeological Institute of America held its tenth general meeting for the reading and discussion of papers at the University of Toronto, Toronto, Canada, Monday, Tuesday, Wednesday, and Thursday, December 28, 29, 30, and 31, 1908, in conjunction with the annual meeting of the American Philological Association.

The Annual Meeting of the Council of the Institute was held on Monday, December 28, and Thursday, December 31; the Annual Meeting of the Managing Committee of the American School of Classical Studies in Rome was held on Tuesday, December 29; and the Annual Meeting of the Managing Committee of the American School for Oriental Study and Research in Palestine was held on the same day.

Monday evening at 8.15 o'clock the Institute and the Association held a Joint Session, at which Professor Francis W. Kelsey, President of the Institute, presided. President Robert A. Falconer of the University of Toronto made an address of greeting, to which Professor George F. Moore of Harvard University, Vice-President of the Institute, replied. Professor Charles E. Bennett of Cornell University, President of the American Philological Association, then delivered the annual address entitled, *An Ancient Schoolmaster's Message to Present-day Teachers* (see *The Classical Journal*, February, 1909, pp. 149-164).

Tuesday, December 29, President Falconer entertained the members of the Institute and of the Association at a luncheon in the East Hall of the Main Building. In the evening at 8.15 o'clock a memorial session was held in honor of Charles

Eliot Norton, founder and first President of the Institute. Professor Kelsey presided. Two addresses were delivered: the first, by Dr. Edward W. Emerson, of Concord, Mass., was entitled, *Professor Norton as Man and Scholar*; the second, by Professor William Fenwick Harris, of Harvard University, *The Service of Professor Norton to Liberal Studies in America*. After the session the Classical Staff of the Colleges in the University of Toronto entertained the visiting members of the Institute and the Association informally in the Faculty Union. Wednesday afternoon, December 30, Mr. and Mrs. Edmund B. Osler received the members at their home, Craigleigh.

A resolution was passed thanking President Falconer and the Classical, Archaeological, and Semitic Staffs of the University of Toronto and Mr. and Mrs. Osler for their hospitality and for the excellent arrangements made for entertaining the visiting members.

In addition to the sessions of Monday and Tuesday evenings there were five sessions at which papers were presented. The abstracts which follow were, with few exceptions, furnished by the authors.

TUESDAY, DECEMBER 29. 9.30 A.M.

Principal Maurice Hutton presided.

1. Professor John C. Rolfe, of the University of Pennsylvania, *Two Etruscan Mirrors*.

This paper is published in full in the JOURNAL, pp. 3-18.

2. Professor Charles C. Torrey, of Yale University, *An Old Jewish Picture of the Sacrifice of Isaac*.

By the second commandment of the Decalogue, the Hebrews were forbidden to make pictures or images which might serve as aids to idolatrous worship. We have not the means of knowing how seriously this prohibition was taken in the time of the Hebrew kingdoms. In the account of the building of Solomon's temple, we find mention of images of lions and oxen, a fact which is all the more noteworthy in view of the worship of images of a bull-god in the northern kingdom. The recently discovered seal of the "Servant of Jeroboam," with its finely executed figure of a lion, dates from this early period, and we have a few other examples.

We know that from the Maccabean time onward the Jews were generally averse to making likenesses of human beings or animals. This fact appears very strikingly in their coinage, especially in contrast with the coinage of their neighbors round about.

An old Jewish seal bearing a representation of Abraham's sacrifice is therefore an object of more than usual interest. The seal here described was found in Syria, and is now in the New York Public Library. The material is clay, with one side glazed. The reverse—the glazed side—bears an inscription, probably a charm, which is written in Hebrew characters which appear to belong to the second or third century A.D.

3. Mr. Gordon Allen and Mr. Lacey D. Caskey, of Boston, *Restoration of the Stoa in the Asclepieum at Athens*. (Read by Dr. Kendall K. Smith, of Harvard University.)

This paper will be published in full in a later number of the JOURNAL.

4. Professor William F. Harris, of Harvard University, *A Little Homeric Problem*.

The passage in the *Odyssey* describing the return of Odysseus to his swineherd's hut after his wanderings was quoted. The dogs came charging out. The ancients believed that Odysseus "sat down," and so saved his life, because the dogs respected such a posture. Odysseus in reality "crouched" for an imaginary stone. This interpretation is proved by the use of the same word to describe Hector crouching before Achilles' flying spear.

5. Professor Allan Marquand, of Princeton University, *Robbia Notes*.

Three unpublished Robbia works were described:

(1) The Antinori lunette, representing the Madonna and Angels, which was ascribed to the Robbia Atelier. (2) An Altarpiece at Pescia representing the Madonna with Angels and Saints, assigned to Luca della Robbia, and (3) The Bartolini Emblem, made, probably, in 1520 for the Bartolini palace, then erected in the Piazza di Santa Trinita.

6. Professor T. Callander, of Queen's University, Kingston, *Notes on a Journey in Isauria*.

The paper embodied some epigraphic results obtained in the summer of 1907. A brief description of the topography, illustrated by

typical views from the valley of the Ermenek Su, made evident the inaccessibility and rugged scenery of the central highlands. Inscriptions and sculptured *stelae* from the upper reaches of the Calycadmus (Artanada and neighborhood) were next discussed, with the object of displaying the various phases of culture from Hellenic to Byzantine times. Most of the monuments belong to the third and fourth centuries A.D., and recall the part played by the Isaurians in military and ecclesiastical affairs of the Eastern Empire.

7. Professor Samuel E. Bassett, of the University of Vermont, *A Type of Roman Lamp: Dressel's Forma 25*.

The paper gave some of the results of a study of about two hundred lamps of the type represented by *formae* 24 and 25 in *C.I.L.* XV, 2, Plate III. This type is peculiar to Greek soil (cf. *A.J.A.* VII (1903), pp. 338 f.), and is characterized by the shape of the nozzle, by an ovolo ornament on the margin, interrupted by a raised knob in the middle of either side, by the fineness of clay and technique, and by the Greek inscription on the reverse. About sixty inscriptions were found, nearly half of which have been unpublished hitherto.

The type, along with several others, seems to have been derived from Dressel's *forma* 5 (*C.I.L. l.c.*) during the first century A.D. The reasons given for this date, which is a century or two earlier than that given by La Blanchère and Gauckler, Toutain, Walters, and others, were as follows:

(1) The reliefs on lamps of this type are similar in technique and often identical in subject and details with those found on *formae* 9-13, which are certainly as early as the first century. (2) Lamps of this type were found at Corinth, together with fragments of *forma* 13, all made of the same clay. (3) *Forma* 25 was found at Pompeii and Herculaneum. (4) A lamp of *forma* 20, which belongs to the same period as *forma* 25, was found in an urn in the columbarium near the Porta Latina at Rome, which is dated with certainty about 62 A.D. (G. P. Campana, *Di due Sepolcri Romani del Secolo di Augusto scoperti tra la Via Latina e l' Appia presso la Tomba degli Scipioni*, Roma, 1840.)

8. Dr. Esther B. Van Deman, of the American School of Classical Studies in Rome, *The So-called Flavian Rostra*. (Read by Professor Wilson, of Johns Hopkins University.)

This paper will be published in full in a later number of the JOURNAL.

TUESDAY, DECEMBER 29. 2 P.M.

Joint Session of the Institute and the Philological Association. Principal William Peterson presided.

The following archaeological papers were presented:

1. Professor William N. Bates, of the University of Pennsylvania, *An Unpublished Portrait of Euripides*.

In the Imperial Ottoman Museum at Constantinople there is an interesting relief dating probably from the first century A.D. In the centre is Euripides seated and facing to the left, while the Tragic Drama, personified, offers him a tragic mask. Behind the poet is a standing statue of Dionysus. The names are carved above the figures.

2. Professor George A. Barton, of Bryn Mawr College, *The Development of Babylonian Picture Writing*.

Babylonian writing, like that of Egypt and China, began with picture writing. The pictures were not as good as those made in Egypt, and were, owing to the nature of the writing material, soon developed into conventional signs. Owing to similarity in objects to be represented and to similar psychological processes, a certain similarity exists between early Chinese, Egyptian, and Babylonian signs. Similarly in all three countries the pictures developed into mere symbols. In Egypt, owing to the nature of the writing materials and the genius of the people for drawing, this was long delayed; in Babylonia it occurred early. After the signs had been conventionalized they continued to undergo development, so that there are nine or ten distinct periods in the writing, besides many individual idiosyncrasies in each period. Delitzsch regards many of the signs as composed of combinations of *motifs*, each of which represented an abstract idea. This is undoubtedly wrong, as the writer has shown elsewhere. Sometimes a study of the earliest forms and an analysis of the ideographic meanings enables one with tolerable accuracy to restore the original picture. Thus UMUNU, meaning worm, flea, moth, louse, was shown to be a picture of a caterpillar. Sometimes several originally distinct pictures have blended into one sign. For example GEŠPU combines in its 121 ideographic values meanings derived from a picture of the sun disk, the crescent of the moon, the mouth of a cistern, and a circle used to represent the number ten.

3. Professor James H. Breasted, of the University of Chicago, *The Temple of Soleb, A New Form of Egyptian Architecture*.

The colonnade as an architectural form emerges in Egypt as early as 2750 B.C., although it is not found in Babylonian architecture at all. In the earliest Egyptian colonnades, the columns are all of one size and the roof is on the same level throughout each hall. This continued till about 1400 B.C. By 1350 B.C. we find in the famous hypostyle hall at Karnak a double row of taller columns in the middle, with smaller columns on each side, and the roof correspondingly higher in the middle over the taller columns, producing a clear-story, and presenting the fundamental elements of basilica architecture.

None of the introductory or transitional stages which must have gradually led up from the old halls (with roof all on one level) to the basilica type first found complete at Karnak, has hitherto been discernible. The huge double row of columns at Luxor, standing in the axis of the temple, but lacking any side aisles, is evidently an unfinished basilica hall like that at Karnak. This carries the basilica type back to the early fourteenth century B.C.

During the work of the University of Chicago Expedition at Soleb in Upper Nubia, I noticed what had already been observed by Lepsius's architects, that just as at Luxor, there is at Soleb a similar double row of vast columns in the axis of the temple, in front of the first court and in front of the pylon. The question at once arose: Is this also an unfinished basilica hall, left without its lower colonnades on each side, as at Luxor? In lieu of the lacking side colonnades, just as at Luxor, a wall has been erected on each side, parallel with and close to the double row of columns, producing a long narrow hall in the extended axis of the temple. Are these side walls a makeshift to enclose the unfinished basilica as at Luxor? Unfortunately the superstructure of the Soleb hall has perished and only the ground plan is now discernible. The pylon back of this hall, upon which its side walls abut, is the work of Amenhotep III, the builder of the entire temple, as the inscriptions upon it show. An examination of the masonry showed that these side walls from bottom to top engage in the masonry of the pylon, and do not merely impinge upon the pylon. This proves that the builder of the pylon had planned these side walls from the beginning, erecting them as he did along with the pylon course by course. He therefore planned a nave without side colonnades, and without side aisles. Such a nave must have been for a time, then, a recognized form of temple architecture. It was not a pleasing form, nor one which the Egyptian long retained, but as the development continued, it is for us an interesting transitional stage, through which the architecture of Egypt passed, on its way toward the noble basilica form, which was to furnish later Europe with the greatest fundamental elements of cathedral architecture.

4. Professor Francis Brown, of Union Theological Seminary,
Visits to the West Shore of the Dead Sea and the Arabah.

The paper, illustrated by thirty-one lantern slides, described briefly: (1) an expedition of six days by members of the American School for Oriental Study and Research in Palestine from Jerusalem to 'Ain Jidy, Es-Sebbeh (Masada), and Jebel Usdûm, in January, 1908. Es-Sebbeh was ascended, and various observations of more or less interest were made. An account of the trip was given in the *Pal. Ex. Fund* for July, 1908, by Dr. E. W. G. Masterman, who was of the party; (2) the return from Petra to Jerusalem, in May, 1908, by way of El-Beïda, Wady Nemeh (Robinson's route in 1838), and the Arabah, with a night in Wady Fedân, and one at 'Ain el-Arûs (although this and some other names are vaguely applied, without full agreement). Characteristic features of the Arabah were noted. The farther route passed west of Jebel Usdûm, and turned up Wady Zuweirah to the rock pools (with abundant water), and thence to Kebrât and Hebron. From Petra to Jerusalem took seven days, in convenient stages. No human beings were encountered between 'Ain Jidy and Jebel Usdûm, nor between El-Beïda and Kebrât.

5. Professor William H. Goodyear, of the Brooklyn Institute of Arts and Sciences, *Recent Observations on the "Widening Refinement" in Amiens Cathedral.*

Under the term widening refinement is understood a hitherto unnoticed but widespread system of mediaeval church and cathedral construction in which the vertical lines of the nave diverge in the upward direction. The announcement of such a system of intentional construction has been met by the denial of its existence on the part of many distinguished experts, especially in France. Such experts presume the facts to exist, but attribute them to accidents caused by the thrust of the nave vaulting. The proofs of an intentional construction are, however, many, and have been recognized by distinguished experts in construction. The monuments examined, and supposed to offer these conclusive proofs, include a large number in Italy, a large number in northern France, and other churches in Constantinople.

The widening refinement includes many cases of widening in straight lines, and these cases are more easily shown to be constructive than those in which the widening occurs in vertical curves. The demonstration of the present paper does not debate the latter. It is confined to the cases of widening in straight lines. There are two phases of this: piers which incline outwards from the pavement up and piers which are perpendicular to the capitals; with vaulting-shafts which diverge in straight lines, beginning at the capitals.

To the former class belong among other churches, Saint Alpin at Chalons, Saint Loup at Chalons, Saint Ouen at Rouen, and the Cathedral of Rouen. To the latter class belong, among other churches, the Cathedral of Rheims, the Cathedral of Amiens, the Cathedral of Laon, and Saint Remi at Rheims.

If the widening refinement were due to thrust, in the case of churches with piers which lean out from the pavement up or with shafts which lean out directly above the capitals, the lines would bend or curve above the counter thrust and weight of the side aisles. Since resistance to the nave thrust decreases in the upward direction, accidental widening in straight lines against the weight and counter thrust of the side aisles is not to be assumed as likely or possible even in a single instance. The possibility of a subsidence of the exterior lower walls of the churches appears to be the only one which even in theory could explain an accidental widening of the kind described and observed. If such subsidence had taken place at Rheims or at Amiens, it would be known to the experts in charge of repairs. Constructive stability is not endangered by the system discussed. At Amiens the lean outward is less than one-seventh of the diameter of the pier, and at Rheims the piers are far heavier than at Amiens, whereas the maximum inclination is the same.

It seems probable that the counter-action of an optical narrowing in, or spindling effect, due to perspective convergences, may have been one purpose of the widening refinement. But it also seems probable that this refinement is the expression of a positive artistic preference, based on experience and on good taste, for a diverging effect in the vertical supports of an arch. The preference, on the part of Arab builders, for the horseshoe effect in arches, may be a related fact.

The widening refinement dates back to the sixth century at Constantinople, and it disappears with the overthrow of the Gothic style by the Renaissance, in the sixteenth century. This overthrow was so complete that even the existence of the refinement has been forgotten.

6. Professor Henry A. Sanders, of the University of Michigan, *The Date and Place of Writing of the Biblical Manuscripts in the Freer Collection.*

This paper will be published in full in a later number of the JOURNAL.

WEDNESDAY, DECEMBER 30. 2 P.M.

Professor James R. Wheeler, Chairman of the Managing Committee of the American School of Classical Studies at Athens, presided.

1. Professor Jesse B. Carter, of the American School of Classical Studies in Rome, *The Death of Romulus* (read by Professor A. F. West, of Princeton University).

This paper is published in full in the JOURNAL, pp. 19-29.

2. Professor David M. Robinson, of Johns Hopkins University, *An Oenophorus in Baltimore*.

This paper is published in full in the JOURNAL, pp. 30-38.

3. Professor Charles H. Weller, of the University of Iowa, *Pausanias's Use of ναός and ἱερόν*.

The distinction commonly made between a ναός as belonging only to a deity, while a hero had an ἱερόν (Frazer, *Paus.* II, p. 153), will not hold universally (cf. *Paus.* I, 35, 3 and 37, 4) and the argument must be used with caution, for example, in the identification of the "Theseum" (Frazer, *l.c.*). The question as to the orientation of ἡρώεα also demands further consideration. The present paper is a preliminary note which will be extended and published later.

4. Dr. Kendall K. Smith, of Harvard University, *The Group Dedicated by Daochus at Delphi*.

This paper will be published in full in a later number of the JOURNAL.

5. Mr. Charles R. Morey, of Princeton University, *The Origin of the Fish Symbol*.

Of the various theories regarding the origin of the fish symbol used in early Christian art and literature to denote Christ, none have found acceptance. De Rossi and Wilpert leave the question open. The Sibylline acrostic formula, which, according to some, originated the symbol, is not referred to by writers earlier than Tertullian. The first trace of it upon Christian monuments is the inscription upon a late second century gem in the Kircherian Museum at Rome. Negative evidence, therefore, points to the end of the second century as the date of the formation of the acrostic formula.

The fish symbol itself does not seem to antedate the same period. The fish and the other symbols on the sarcophagus of Livia Primitiva can hardly be contemporaneous with the inscription which is ascribed to the early second century. All other monumental evidence points to the end of the second century as the date when the fish began to be used as an isolated hieroglyphic of Christ. There

is no trace of such use in the catacomb paintings of the first two centuries.

Although the acrostic and the symbol seem to have appeared about the same time, the latter cannot have been entirely due to the former, for two reasons. (1) The eucharistic meaning consistently attached to the fish in early Christian literature undoubtedly shows that the symbol was connected with the Eucharist in its original form, and (2) this eucharistic meaning can be traced back beyond the probable date of the invention of the acrostic. The key to the puzzle is doubtless to be found in the early and constant use by the catacomb painters of the multiplication of loaves and fishes, to symbolize the Eucharist. This scene was constantly abbreviated to five loaves and two fishes, or a loaf and a fish, or the like, which stood for the eucharistic elements, the bread and wine, just as the miracle stood for the whole sacrament. The loaves and fishes, or loaf and fish, whether used together or separately, came thus to represent vaguely the body and blood of Christ in the sacrament, or Christ himself. This association of ideas was then at the end of the second century crystallized into a definite concept, fish = Christ, by the invention of the acrostic.

6. Dr. J. Walter Fewkes, of the U.S. Bureau of Ethnology,
Excavations and Repair of Casa Grande.

The excavation and repair work done by the Smithsonian Institution at Casa Grande, Arizona, was described and illustrated with lantern views. The speaker urged the necessity, in all archaeological work, of repairing excavated walls in order to prevent deterioration, and called attention to methods adopted for the protection of the walls of Casa Grande from the elements. Photographs were thrown on the screen illustrating the mounds of Casa Grande and bird's-eye views of buildings therein, after completion of the repairs. The speaker described also excavation and repairs, by the Interior Department, of a cliff-dwelling called Spruce-tree House in the Mesa Verde National Park, Colorado, illustrating his remarks with views of the ruin before and after the completion of the work.

7. David Boyle, Esq., of the Ontario Provincial Museum,
The Indian as Mechanic and Artist.

The speaker prefaced his remarks by some general statements, and among these was one to the effect that art instinct was no evidence of culture, because it is well known that some of the most debased peoples in the world have developed tastes indicating a sense of the beautiful; for example, the Dyaks of Borneo, numerous

African tribes, and our own Indians, each having its own standard. The American Indian decorated himself with the scalps of his departed enemies, but the native of Borneo appropriated the whole of his enemies' heads, and as it was not convenient to use heads either as a necklace, or slung around his waist, he mounted them on posts erected for the purpose in the neighborhood of his hut. The speaker then referred to the Attiwandarons or "Neutrals," of Ontario. They occupied, he said, a strip of varying width along the whole of the north shore of Lake Erie and were known to the whites by the latter name after their arrival in Canada between the years 1540 and 1600. From this point Mr. Boyle made use of his material, a case of which he had for inspection, to illustrate the artistic forms produced by the people in question. The objects were all made from a finely grained, striped, or veined slate, known geologically as Huronian.

WEDNESDAY, DECEMBER 30. 8 P.M.

Joint Session of the Institute and the American Philological Association. Professor Charles E. Bennett, President of the American Philological Association, presided.

The following archaeological papers were presented :

1. Dr. Edgar L. Hewett, of the School of American Archaeology, *The Excavations at Tyuonyi, New Mexico*.

This paper will be published in full in a later number of the JOURNAL.

2. Professor A. L. Frothingham, of Princeton, New Jersey, *Discovery of the Sarcophagus of Marcus Aurelius* (read by Professor Harold N. Fowler).

A well-known but much misunderstood monument in the Vatican museum, the immense carved porphyry tomb of the Empress Helena, was the sarcophagus of the Emperor Marcus Aurelius. The artists of the Emperor Constantine are supposed to have executed it for his mother's mausoleum, while in reality they stole it from an imperial sepulchre and made no change in it except to turn four busts into likenesses of Constantine and Helena.

An examination of its reliefs and a comparison with undoubted Constantinian works shows that it belongs to the early Antonine age and particularly to the reign of Marcus Aurelius or of Commodus. It is in the same style as the column of Marcus Aurelius and the Aurelian reliefs on the Arch of Constantine and in the Capitoline museum, though it far surpasses them all. The principal scene is a

sacrificial slaughter of barbarian prisoners by Roman cavalry on the occasion of the funeral ceremonies of the personage buried in the sarcophagus; a continuous scene around all four of its faces. Notwithstanding the iron-like hardness of the porphyry, the sculptor has detached his figures almost entirely from the background, and shows extraordinary dramatic power. The rest of the decoration is now interpreted for the first time as of astrological character, and representing the horoscope and fortune of the personage here buried.

After showing how universal among the Romans was the belief in astrology, which was recognized on official imperial monuments from the time of Augustus, the author showed that the presence here of the lion, symbol of the sign of the Zodiac, Leo, proves the sarcophagus to be that of the Emperor Marcus Aurelius who was born under that sign, and with whom the lion was associated during his lifetime. Porphyry was the material for imperial sarcophagi, and Marcus Aurelius is the only emperor to whom this work could be attributed. It probably stood in one of the niches of the mausoleum of Hadrian until Constantine removed it to be used for his mother.

3. Professor William N. Bates, of the University of Pennsylvania, *A Heracles Head from Sparta*.

This paper will be published in full in a later number of the JOURNAL.

THURSDAY, DECEMBER 31. 9.30 A.M.

1. Mr. Henry D. Wood, of Philadelphia, *The Roofing of the Propylaea at Athens*.

This paper will be published in full in a later number of the JOURNAL.

2. Professor H. L. Wilson, of Johns Hopkins University, *Excavations of 1908 in the Roman Forum and near the Arch of Titus*.

The speaker reported the progress made during the year 1908 in the excavations of the Forum and described the work done near the Arch of Titus. The Republican buildings, to the northwest of the Arch, the tombs on the side next the Palatine Hill and the walls of tufa in *opus quadratum* on the southeast were the chief matters discussed, and reasons were given for doubting the claim that these last-mentioned walls are the foundations of the earlier temple of Jupiter Stator.

3. Dr. Ralph Van Deman Magoffin, of Johns Hopkins University, *The Quinquennales*.

After a rapid summary of all the information obtainable on the Quinquennales, it becomes clear that the present stock of knowledge concerning these officers, while fairly correct in general, is very meagre in detail. They perform approximately the same duties in the municipalities as the censors do in Rome. But instead of being elected to this office in the regular round of the municipal *cursus honorum*, it appears that the Quinquennales were at first either appointed by Roman officials, or nominated by them to the municipal electors. The first part of the paper concludes with a summary of all the facts gathered from the many inscriptions cited, which present the reasons for saying that the Quinquennales were not necessarily citizens of the town in which they held that office, that the office is probably first attributable to Sulla, that these officers were first appointed by the central authority in Rome, or designated by it, and that the office was not the highest honor in the regular municipal *cursus honorum*, for many Quinquennales are found who do not hold any other offices in the town.

The second part of the paper offers a new classification for the Quinquennales, in place of the one in Marquardt-Mommsen and of that in the Forcellini-De Vit lexicon. Then follow statistics concerning the functions of these officers, the oddities in their *cursus honorum*, and the varieties of *collegia* and *corpora* in which they are found. The paper closes with figures which give the customary abbreviations for Quinquennales, and then an alphabetical list of all those who are mentioned in literature and inscriptions.

4. Mr. Herbert Fletcher De Cou, of Chicago, *Antiquities from Boscoreale in the Field Museum*.

The objects discussed in this paper will be published by the Field Museum of Natural History, Chicago.

5. Dr. Clark D. Lamberton, of the University of Pennsylvania, *Themes from St. John's Gospel in the Paintings of the Catacombs*.

When the paintings in the catacombs of Rome are investigated with respect to their sources it is found that St. John's Gospel is represented with a well-defined cycle of themes. This cycle is composed of themes of two classes, those which belong numerically, that is, those which are found in the Johannine Gospel only and nowhere else, such as the Miracle of the Wine at Cana of Galilee, the Conversation with the Woman of Samaria at Jacob's Well, the Raising of Lazarus, and probably the miracles of the healing of the Para-

lytic at the Pool of Bethesda, and of the Blind Man at the Pool of Siloam; and those which belong characteristically, that is, those which are found also in other Gospels or other parts of Scripture, but which were evidently chosen from the Fourth Gospel because they find most adequate interpretation in the prevailing characteristic of that Gospel, viz., the spiritual nature of the Christian life, which is regarded as continuous. Under this class are found such themes as the Baptism, eucharistic scenes and emblems, the Incarnation, the Good Shepherd, etc.

When the chronology of this Johannine cycle is considered it is found to have a bearing, more or less important, upon the question of the date of the Gospel. Selecting only the earlier paintings of some of these themes, the following dates are ordinarily given: The two earliest paintings of the Woman of Samaria are in a "sacrament chapel" in the catacomb of St. Calixtus of the second half of the second century, and in the "passion crypt" in the catacomb of St. Praetextatus of the first half of the second century. In this same crypt is a painting, on the same wall and of the same date, which formerly was regarded as that of the "Coronation of Thorns," but which now is disputed and by some is named the declaration of the *Agnus Dei* (Jn. I, 29), and this, taken in connection with the third picture on this wall, the Raising of Lazarus, has induced the name of the "Johannine," rather than the "Passion crypt." There are fifty paintings of the Raising of Lazarus in the catacombs, of which five date from the second century. The first of these is in the catacomb of St. Priscilla in the so-called Greek chapel. J. Wilpert, who has published it, has carefully investigated its date, and places it in the early years of the second century, in the reign of Trajan, or perhaps Hadrian. In the same chapel is found the first treatment of the eucharistic feast, and not far away the Incarnation is portrayed by a contemporary painting of the "Madonna of the Prophet." The Good Shepherd is found even in the first century in the hypogeum of the Flavii in the catacomb of St. Domitilla. Hence it is reasonable to conclude that the Gospel of John must have been circulated in Rome in the early years of the second century, which requires the supposition that it must have been written some time before, in order to find its way from Ephesus to Rome.

6. Miss Elizabeth M. Gardner, of Wellesley College, *A Group of Sculptures from Corinth*.

The fragments of a relief representing the Gigantomachy found in Corinth in 1903 have been studied with a view to determining the original employment of the relief, the probable number and character of the figures it bore, its period, and its relation to other representations of the same subject.

Certain technical details, chiefly the smooth finish of the reverse and the uneven thickness of the plinths on which the sculpture rests, indicate that it was used as a barrier or a parapet; the negligent carving of the upper surfaces shows that it was set up above the level of the eyes. Accordingly it is suggested that the parapet may have crowned one of the Greek terrace walls. Other peculiarities show that it was reemployed at a later date in some position where the reverse came in direct contact with a vertical surface.

From the existing fragments the height would seem to be about one metre, the length six metres. Of the figures there are remains of at least three giants and thirteen Olympians. Among the latter can be surely identified Athena and Heracles, and probably Zeus, Ares, and Dionysus. No restoration of the composition as a whole is possible; there are not even indications as to the placing of any single pair of combatants.

The style is sketchy; details not readily seen from the normal point of view are blocked out roughly. The proportions seem to have been somewhat unsteady, arms in particular being apparently too short for the heads. But these qualities are not enough to mark the work as Roman; and the combination of freshness and vigor of handling with a delicate sensitiveness and reserve in rendering certain of the heads and the drapery, as well as the apparent lack of crowding in the composition, leads to the conclusion that the work is Greek.

Judging from the style alone the period would seem to be pre-Pergamene; moreover the conception of the scene as a whole seems untouched by Pergamene influence. To be sure the use of serpent-footed giants might be alleged against an earlier dating. But a serpent-footed giant grouped with Athena in exactly the scheme of the frieze around the altar of Zeus occurs on the handle of a Campanian amphora (published in the *Monumenti Antichi* V, pl. XII). The amphora can hardly be dated later than the third century, i.e. a good fifty years before the erection of the Pergamene monuments. This bit of evidence strengthens the conclusion that the Corinth Gigantomachy may be regarded as a Greek work, earlier in tendency and style and possibly in date than the great frieze at Pergamon. It will then be of interest, not only as another original work of the Hellenistic period, but as the first example in sculpture of a gigantomachy with serpent-limbed giants.

7. Dr. William H. Worrell, of the University of Michigan,
A Coptic Biblical Manuscript in the Freer Collection.

The manuscript contains a considerable portion of the Psalms in the Sahidic or Upper Egyptian Dialect of Coptic, and is one of the three oldest manuscripts of the Sahidic Psalter. It was purchased

in Cairo in 1908. It is written on two kinds of material, probably goat-skin and sheep-skin. The arrangement of leaves and quires was discussed. The writing is in two hands, both of the same date, which is probably the fifth century after Christ.

The paper is to be published in full.

8. Professor Thomas Fitz-Hugh, of the University of Virginia, *The Cult Significance of the Carmen Arvale*.

Coincidentally with the determination of the rhythmic relations of the five times repeated *triumpe* at the close of the *Carmen Arvale* (cf. *Supplement to Italico-Romanic Rhythm*, Anderson Bros., 1908), the venerable old hymn revealed itself to me as a magical glorification of the sacred spear-symbol and tripudium-ritual of Mars. The form of the marble which bears the latter part of the inscription (Ritschl, *Mon. Epig.* XXXVI) is that of a spear head. The rhythm

of the sacred tripudium (*triumpe*, $\overset{\curvearrowright}{P}-\overset{\curvearrowleft}{P}-C$), which is the natural stress rhythm of the spear-thrust or leap-step, as of all sustained movement, is apparent in a graphical reconstruction, so arranged as to represent the several varieties of the tripudic foot as explained in my *Sacred Tripudium* (Anderson Bros., 1909).

The festival of Dea Dia, among whose records this ancient memorial of the Mars-cult has been preserved to us, was the localized form of the Ambarvalia on the outskirts of the primitive *ager Romanus*. Under Greek influence in the time of Augustus, Dea Dia has replaced the old national god of the spear, but in the heart of the three days' festival was still retained the sacred tradition of the past, the venerable hymn and dance of the sacred spear and leap-step of Mars. In utter secrecy within the closed doors of the temple of Dea Dia the magic charm is wound up which is to control the fierce activities of the god. The mighty *numen* of the spear is conjured by the magical efficacy of his sacred symbol and his sacred tripudium in the prayer and dance of his priests. We have to do with a unique form of what anthropologists call sympathetic magic. It is unique in its artistic and literary type, which illustrates the primitive evolution of literature and art out of the ideal inspiration of religion and the sacred cult. The mystic charm is occult in the form, phraseology, and rhythm of the secret rite, which is itself a mystic enactment of the process which the *numen* himself is to perform. It is the binding power or *religio* of such mystical imitation or sympathetic magic, which explains the Roman's spiritual attitude in the ceremonies of the *aquaelicium* with the sacred rain-stone (*lapis manalis*), the *argeorum sacra* with the puppets of straw, the *augurium canarium* with the red dog, and the ceremony of treaty-making with the sacred *silex* (*Iuppiter lapis*) of the Capitoline temple.

I think, therefore, that we have in the Carmen Arvale a cryptograph of the spear-symbol and tripudium-ritual of the primitive national *numen* of the Italico-Latin stocks. The hoary little monument is of precious significance for the interpretation of the fundamental laws of rhythm in Latin speech and verse, as well as for the fundamental interpretation of the Mars-cult: it is a cryptograph of science as well as of religion and art; cf. Wissowa, *Religion und Kultus der Römer*, pp. 130 ff.

9. Dr. Alfred M. Tozzer, of Harvard University, *The Value of Mexican Manuscripts in the Study of the Development of Writing*.

The pre-Columbian Mexican manuscripts and those written soon after the Conquest illustrate all the early stages in the development of writing. Pure picture writing is shown in nearly all the manuscripts where the signs are used simply in their objective sense. The development of pictures into conventionalized pictures, or the development into symbols which in turn may become conventionalized, appear. Suggestion here takes the place of representation.

The Spanish priests were quick to take advantage of the ability of the natives to read in pictures and they translated their catechism into pictures. We find no trace of the sound of the Spanish words at first, but simply the ideas of the Creed and the other articles of the Church expressed in pictures.

The next step is where sound comes in for the first time as a factor. It is not the object but the name of the object that is desired. The principle of the rebus is employed. It is this step that is illustrated with special clearness in the Nahua manuscripts. The long lists of place names, and especially those of towns paying tribute to Montezuma, are all given by means of the rebus form. The simplest names are those compounded of two nouns which are expressed directly by two pictures. The verbal idea may also be shown in these place names. Position and color are also found to have phonetic values in some cases.

Where it is not possible to express the name by means of a picture, a homophone is used. The diminutive idea is shown by means of a picture of the legs of a man. The word for little is also the word for the lower part of a man's body. In the same way a homophone is used to express the idea of in, inside. The word for tooth is also the word for in, consequently teeth are drawn to express the latter idea.

In these place names there is the beginning of a syllabary. The signs are conventionalized and show often a stereotyped form. The adoption of certain signs to express certain united sounds is a step

far in advance of the stage of pure picture writing, and it is well on its way toward the adoption of an alphabet. We might possibly go a little farther in the case of the Mexican writing and say that the Nahuas had reached to a slight degree this final stage in their writing. I am inclined to think, however, that these people in pre-Columbian times did not realize the importance of the step which they were about to take, the use of signs for single sounds. The Spaniards were the ones who understood the importance of a syllabary, and it is undoubtedly owing to their influence that we find certain signs used in later manuscripts to express syllables absolutely for their phonetic value and entirely divorced from the signification of the signs as pictures. Moreover the Spaniards seem to have used, to some extent at least, the signs of the Nahuas to express single sounds.

The first credit belongs, however, to the ancient Nahuas who came quite independently upon the idea of the possibility of expressing the sounds of words by characters, an invention great enough to place them above the class of savages.

The following members of the Institute were in attendance at the General Meeting:

Of the Baltimore Society:

Miss Alice C. Fletcher, Washington; Dr. R. V. D. Magoffin, Johns Hopkins University; Professor C. W. E. Miller, Johns Hopkins University; Professor W. P. Mustard, Johns Hopkins University; Professor D. M. Robinson, Johns Hopkins University; Professor H. L. Wilson, Johns Hopkins University.

Of the Boston Society:

Professor G. H. Chase, Harvard University; Dr. W. D. D. Hadzits, Smith College; Professor W. F. Harris, Harvard University; Professor A. B. Hawes, Wellesley College; Mr. E. Jackson, Boston; Professor J. C. Kirtland, Exeter; Professor C. H. Moore, Harvard University; Professor G. F. Moore, Harvard University; Dr. A. S. Pease, Harvard University; Dr. K. K. Smith, Harvard University; Dr. A. M. Tozzer, Harvard University; Professor A. Walton, Wellesley College.

Of the Chicago Society:

Professor H. F. Allen, Champaign; Mr. A. V. Armour, Chicago; Professor W. G. Hale, University of Chicago; Professor G. J. Laing, University of Chicago; Professor E. T. Merrill, University of Chicago; Professor J. A. Scott, Northwestern University; Professor P. Shorey, University of Chicago.

Of the Cleveland Society:

Professor H. N. Fowler, Western Reserve University; Professor S. B. Platner, Western Reserve University.

Of the Colorado Society:

Mr. E. L. Hewett, Washington, D.C.

Of the Connecticut Society:

Professor F. C. Babbitt, Trinity College; Professor S. E. Bassett, University of Vermont; Professor T. D. Goodell, Yale University; Professor K. P. Harrington, Wesleyan University; Dr. W. H. Thompson, Jr., Yale University; Professor C. C. Torrey, Yale University.

Of the Detroit Society:

Professor F. W. Kelsey, University of Michigan; Professor H. A. Sanders, University of Michigan.

Of the Iowa Society:

Professor C. H. Weller, University of Iowa.

Of the New York Society:

Professor W. H. Goodyear, Brooklyn; Professor C. Knapp, Barnard College; Professor G. Lodge, Columbia University; Professor A. Marquand, Princeton University; Professor A. F. West, Princeton University; Professor J. R. Wheeler, Columbia University.

Of the Northwest Society:

Professor L. F. Anderson, Walla Walla.

Of the Pennsylvania Society:

Professor G. A. Barton, Bryn Mawr College; Professor W. N. Bates, University of Pennsylvania; Dr. G. D. Hadzsits, University of Pennsylvania; Miss E. C. McConnell, Philadelphia; Professor J. C. Rolfe, University of Pennsylvania.

Of the St. Louis Society:

Professor F. W. Shipley, Washington University.

Of the Washington Society:

Professor M. Carroll, George Washington University; Dr. J. W. Fewkes, Smithsonian Institution; Professor T. Fitz-Hugh, University of Virginia.

Of the Wisconsin Society:

Professor A. G. Laird, University of Wisconsin; Professor M. S. Slaughter, University of Wisconsin.

CANADIAN MEMBERS

Kingston Society:

Mr. W. B. Anderson, Professor T. Callander.

Montreal Society:

Mr. C. A. B. Brockwell, Professor A. J. Eaton, Principal Peterson, Mr. A. M. Thompson.

Ottawa Society:

Mr. H. M. Ami.

Toronto Society:

Mrs. Agar Adamson, Mr. H. W. Auden, Mr. D. Boyle, Mr. W. Craig, Mr. H. J. Crawford, Mr. G. Cross, Mr. R. Davidson, President R. A. Falconer, Mr. J. Fletcher, Mr. W. R. Henderson, Mrs. W. R. Henderson, Principal M. Hutton, Professor G. W. Johnston, Mrs. A. R. McMaster, Mr. W. S. Milner, Mr. H. Montgomery, Mr. F. A. Mouré, Mr. E. B. Osler, Mr. R. A. Reeve, Mr. J. C. Robertson, Mr. G. O. Smith, Mr. W. L. Symons, Mrs. W. L. Symons, Mr. B. E. Walker.

The sessions were attended also by many members of the Philological Association, of the Managing Committees of the Schools at Athens, in Rome, and in Palestine, by former members of the Schools, and by others—not members of the Institute.

The next General Meeting of the Institute will be held at Johns Hopkins University, Baltimore, during the Christmas holidays of 1909. The annual meeting of the American Philological Association will be held in conjunction with the meeting of the Institute.

ARCHAEOLOGICAL NEWS¹

NOTES ON RECENT EXCAVATIONS AND DISCOVERIES; OTHER NEWS

WILLIAM N. BATES, *Editor*
220, St. Mark's Square, Philadelphia, Pa.

GENERAL AND MISCELLANEOUS

CYPRUS. — PAPHOS. — The Phoenician Aphrodite. — In *R. Arch.* XI, 1908, pp. 329-330 (fig.), CLERMONT-GANNEAU publishes a Phoenician inscription recently discovered at Kuklia (Old Paphos). In one of the four lines he reads *Achtoret Paph.*

MALTA. — HAL-SAFIENI. — A Prehistoric Burial Place. — In *Z. Ethn.* XL, 1908, pp. 536-542, A. MAYR describes a newly discovered burial place at Hal-Safieni, north of the village of Tarsien, Malta (see *A.J.A.* XII, p. 79). Two series of rooms were found one above the other cut out of the native rock. There are six rooms in the upper story. They are large and round and have connected with them niches or small chambers which in some cases have been enlarged. Some of the ceilings have spirals painted on them in red. Many small figures, amulets, stone axes and knives, and potsherds were discovered. The figures have analogies both with the Aegean island figures and with those from the neolithic strata at Cnossus. The decoration of the pottery consists chiefly of linear designs scratched in and filled with some white substance. On one piece are animals with long horns. The writer dates the finds in the Mycenaean period. These discoveries are to be published in full by Dr. T. Zammit, curator of the museum at Valetta.

MONTENEGRO. — CETINJE. — Antiquities from Doclea. — In *Jh. Oest. Arch. I.* XI, 1908, Beiblatt, cols. 103-104 (fig.), C. PATSCH describes some antiquities from Doclea at Cetinje, of which the most important are two reliefs of Hermes Psychopompus. On one the god is advancing with a staff in his right hand and the kerykeion in his left and wearing a winged

¹ The departments of Archaeological News and Discussions and of Bibliography of Archaeological Books are conducted by Professor BATES, Editor-in-charge, assisted by Professor C. N. BROWN, Miss MARY H. BUCKINGHAM, Mr. L. D. CASKEY, Miss EDITH H. HALL, Mr. HAROLD R. HASTINGS, Professor ELMER T. MERRILL, Professor FRANK G. MOORE, Mr. CHARLES R. MOREY, Dr. JAMES M. PATON, Professor LEWIS B. PATON, Dr. A. S. PEASE, Professor S. B. PLATNER, Professor JOHN C. ROLFE, Dr. N. P. VLACHOS, and the Editors, especially Professor MARQUAND.

No attempt is made to include in this number of the JOURNAL material published after December 31, 1908.

For an explanation of the abbreviations, see pp. 123, 124.

helmet. He is nude. The second relief is similar, but the god has a chlamys over his right shoulder.

NECROLOGY.—**Gaston Boissier.**—Gaston Boissier, who died June 10, 1908, at Viroflay (Seine-et-Oise), was born at Nîmes in 1823. He became professor of rhetoric at the Lycée at Nîmes, and was afterwards promoted to the École Normale and the Collège de France. He was the author of several historical works, the most important of which is perhaps *Cicéron et ses amis*, published in 1865. His chief archaeological works are *Promenades archéologiques*, *Nouvelles Promenades*, and *l'Afrique romaine*. He was remarkable for breadth of view and for the perfection of his style. (A. MEZIERES and S. R., *R. Arch.* XI, 1908, p. 401 f.)

Lewis Campbell.—Lewis Campbell, the distinguished Greek scholar, has died at the age of seventy-eight. His education was received at the universities of Glasgow and Oxford. In 1863 he was appointed professor of Greek at St. Andrews, becoming emeritus in 1892. His chief work was his edition of Sophocles. (*Nation*, November 12, 1908, p. 464.)

Albrecht Dieterich.—Albrecht Dieterich, who died at Heidelberg, May 5, 1908, was known especially as a brilliant worker in the field of comparative religion. His most important works are his *Eine Mithras-Liturgie* and his treatise *Mutter Erde*. He did especially valuable work as the editor of the *Archiv für Religionswissenschaft*.

Louis Dyer.—The *Nation*, July 23, 1908, records the death, on July 20, of Louis Dyer. He was born at Chicago in 1851, graduated at Harvard College in 1874 and at Balliol College, Oxford, in 1878. From 1881 to 1887 he was assistant professor of Greek at Harvard. From 1890 he lived at Oxford, lecturing at Balliol from 1893 to 1896. He was acting professor of Greek at Cornell University in 1895-96, and lecturer on art at the University of California in 1900. Among his works are *Studies of the Gods in Greece*; an edition of *Plato's Apology and Crito*, and articles in various periodicals.

Sir John Evans.—Sir John Evans died June 2, 1908, at the age of nearly eighty-five years. His works on *The Stone Age* (1872) and *The Bronze Age* (1881) in England are still the chief authorities on those subjects. His two publications on Celtic coins of Great Britain (1864, 1890) are also important. He was for many years president of the Egypt Exploration Fund. He published also researches in prehistoric archaeology, especially in connection with early systems of writing in Greece and neighboring regions. (S. R., *R. Arch.* XI, 1908, p. 404.)

Ernest Hamy.—November 19, 1908, occurred the death, at the age of sixty-six years, of Ernest Hamy, an indefatigable worker in the fields of anthropology, prehistoric and American archaeology, historical geography, and history of sciences. His works, *Crania Ethnica* (with Quatrefages), *Précis de paléontologie humaine*, *Décades américaines*, and *Galérie américaine du Trocadéro*, as well as numerous articles in periodicals, are well known. His name will always be connected with the museum of the Trocadéro, which he founded and of which he was director for many years. (S. R., *R. Arch.* XII, 1908, p. 304.)

Jean Réville.—Early in May, 1908, Jean Réville died while still a comparatively young man. He was the author of an excellent book on Religion in the time of the Severi, and succeeded his father, Albert Réville, as editor of the *Revue de l'histoire des Religions*. (*R. Arch.* XI, 1908, p. 403.)

TURKEY.—Regulations concerning Antiquities.—The Regulations concerning Antiquities, of 1907, valid throughout the Ottoman Empire, are published in full in *R. Arch.* XI, 1908, pp. 405-412.

CONSTANTINOPLE.—New Acquisitions.—The new halls, and new objects from Asia Minor installed in the Ottoman Museum at Constantinople in 1907, are reported upon by H. EDHEM BEY, in *Arch. Anz.* 1908, cols. 111-113.

EGYPT

ANIBEH.—The Expedition of the University of Pennsylvania, 1907-08.—The expedition of the University of Pennsylvania to Egypt, conducted by Dr. D. Randall-MacIver, in its second campaign, 1907-08, excavated a cemetery of about eight hundred tombs at Anibeh, about eighty miles north of Wadi Halfa. These tombs were of two kinds: (1) A vault of mud bricks at the bottom of a rectangular pit; or (2) a shaft 5 or 6 feet deep cut in the Nile mud with a burial chamber dug out like a cave, and closed at the entrance by a wall of bricks. Both kinds had a superstructure of mud brick, or of mud brick and stone, in the form of a table of offerings, in front of which was a small stone table of offerings inscribed in Nubian or Meroitic script. Above the tomb was often a painted or inscribed tombstone, and occasionally a statue, half man and half bird (Fig. 1). Great quantities of pottery, chiefly water jars and drinking cups (Fig. 2), were found. They are of a red clay and decorated with figures. Among the objects found are two interesting wooden boxes inlaid with ivory; two bronze bowls with Nubian scenes engraved upon them; about twenty statuettes of sandstone; and about one hundred finger rings. One hundred and twenty inscriptions in Nubian characters were discovered, but as yet cannot be read. Most of the objects date from the first five centuries A.D., although some of them may be earlier. The civilization was Negroid, but it shows Egyptian, Greek, and Roman influence. A large part of the material is now in the Free Museum of the University of Pennsylvania. (*Old Penn.* October 10, 1908, pp. 1-2; 3 figs.; also *Rec. Past.* VI, 1908, pp. 297-303; 4 figs.)



FIGURE 1.—STATUE FROM ANIBEH.

PYRAMIDS OF LISHT.—The Expedition of the Metropolitan Museum.—In *B. Metr. Mus.* III, 1908, pp. 170-173 (4 figs.), A. M. L(ETHGØE) gives an account of the second year's work of the expedition of the Metropolitan Museum of New York at the pyramids of Lisht (see *A.J.A.* XI, p. 344; XII, pp. 84 and 354). The burial chamber in the pyramid of Amenemhat I could not be reached because of the water in the

shaft leading down from the upper chamber. Next year a steam pump will be set up for the purpose of clearing this shaft. A beginning was



FIGURE 2.—POTTERY FROM ANIBEH.

made upon the excavation of the second pyramid, that of Useratesen I. Part of the causeway was cleared and the finely constructed wall which lines it on either side laid bare. Another Osiride statue of Useratesen, like those discovered by the French, was found in the course of this work. On the south side of the pyramid the enclosure wall was uncovered. It is 2 m. thick and was originally about 5 m. high. The cemeteries adjoining the pyramid were also examined. *Ibid.* pp. 184-188 (6 figs.), further details are given of the work at the pyramid of Amenemhat I. Along the north side were found remains of a large village of the twenty-second dynasty and later, built close up to the pyramid. Below this were many blocks from the pyramid which had belonged to earlier structures. The pyramid was, in fact, built out of stones from mastabas of the Old Kingdom. The entrance to the pyramid was laid bare. Two foundation deposits have been found so far. One of the most interesting discoveries was the portrait head of a twelfth dynasty king, probably Amenemhat III.

MUSAWWARAT ES-SUFRA AND NAGA.—Description of the Ruins.—In *S. Bibl. Arch.* XXX, 1908, pp. 192-203 (6 pls.), P. D. SCOTTMONCRIEFF reports a recent visit to the southernmost remains of the strange Negro-Egyptian civilization that flourished from the time when the priests of Ammon fled southward from Thebes down to the period when Egypt became a Roman province.

NUBIA.—The Expedition of the University of Chicago, 1906-1907.—In the last year the Egyptian Expedition of the University of Chicago completed a paleographic survey of the inscribed monuments of Soudanese Nubia (see *A.J.A.* XII, p. 84). The method employed in the field work was largely photographic. Large-scale negatives were made on the spot. Prints of these were also made, which were then collated with the originals, and any further readings discernible in the badly broken passages were inserted in colored inks directly on the photographic prints. This combination of the speedy and infallible camera with the paleographic experience of the trained eye, enabled the Expedition to work with great rapidity. Leaving Cairo in October, the Expedition was already at work upon the monuments of ancient Meroe by the first of November. The strange hybrid civilization of this remote Ethiopian kingdom was studied also in the remains of Naga and Musawwarat.

In late November the Expedition entered the rapids of the fourth cata-

shaft leading down from the upper chamber. Next year a steam pump will be set up for the purpose of clearing this shaft. A beginning was made upon the excavation of the second pyramid, that of Useratesen I. Part of the causeway was cleared and the finely constructed wall which lines it on either side laid bare. Another Osiride statue of Useratesen, like those discovered by the French, was found in the course of this work. On the south side of the pyramid the enclosure wall was uncovered. It is 2 m. thick and was originally about 5 m. high. The cemeteries adjoining the pyramid were also examined.

ract, one hundred and forty miles long, which it traversed in eight days, being the first archaeological party to pass these waters. At the foot of the fourth cataract, two *gayassas*, kindly furnished by the Soudan government, received the party and their burdensome outfit. In these two boats the voyage through the Dongola Province of some six hundred miles was safely accomplished, all monuments on either bank being carefully recorded as the voyage proceeded. The larger boat was wrecked in the third cataract, and the stores and all records of the Expedition barely escaped destruction. This voyage demonstrated that there was no conquest of Upper Nubia in the Middle Kingdom (thirteenth dynasty) as heretofore supposed; and that Upper Nubia was not absorbed by the Pharaohs until the early Empire (eighteenth dynasty) under Thutmose I.

At the foot of the third cataract the Expedition discovered that the Temple of Sesebi, already known through Lepsius, was not erected by Seti I, as Lepsius reported, but by the great religious revolutionary, Ikhnaton. The reliefs on the columns of the Temple are palimpsest, and those of Ikhnaton are still faintly discernible through the superimposed records of Seti I. The place was thus identified as Gem-Aton, the religious capitol of Ikhnaton in Nubia, already known to have existed there from surviving documents of this king at Thebes. A series of unknown documents of the same king was also found at Soleb, architecturally only surpassed by the temple of Amenhotep III at Luxor.

Above the second cataract the Expedition left the government boats and the equipment and supplies were transferred to camels. The caravan journey, which, with stoppages caused by the work, consumed twenty-one days, brought the expedition safely to Halfa at the foot of the second cataract in March. At this point the work of the preceding season had begun and proceeded northward. The epigraphic survey completed by the Expedition in two seasons, therefore, extends from the southernmost monuments of the Nile through a thousand miles of river, northward to the Ptolemaic Temples immediately above the first cataract. It is hoped that the publication of the records secured by the Expedition will furnish a standard corpus of the monuments of Nubia. (J. H. BREASTED, 'The Monuments of Sudanese Nubia,' Report of the work of the Egyptian Expedition, season of 1906-1907, *A. J. Sem. Lang.* 1908, pp. 1-110; 57 figs.)

THEBES.—**Recent Discoveries in the Valley of the Kings.**—In *S. Bibl. Arch.* XXX, 1908, pp. 116-117, E. R. Ayrton describes the discovery by Mr. Davis of the tomb of Horemheb, the last king of the eighteenth dynasty. The tomb has been almost completely plundered, but numerous wooden figures of deities remain, and in the debris it is hoped that objects of interest will be found. In digging for this tomb a gold wig-pendant was discovered bearing the name of Seti II.

UPPER EGYPT.—**Coptic Inscriptions.**—In *S. Bibl. Arch.* XXX, 1908, pp. 142-144, A. H. Sayce describes a number of Coptic inscriptions on a sandstone hill opposite Kilh Island that indicate that the rock was once a place of pilgrimage, and that a Christian shrine once stood there, the predecessor of the sheikh's tomb that now exists at the foot of the hill.

BABYLONIA, ASSYRIA, AND PERSIA

LAGASH.—*Lugalanda.*—In *Or. Lit.* XI, 1908, cols. 213-218, H. DE GENOUILLAC publishes a tax-list dated in the first year of King Urukagina, in which his predecessor, Lugalanda, is mentioned under the title of "Great Patesi." It seems to indicate that, although Lugalanda was dethroned by his successor, who assumed the title of King, yet he was allowed to retain his ancient title of Patesi, and seems to have received a pension from his successor.

TELL HALAF.—*Recent Explorations.*—In *Der Alte Orient*, X, 1908, Pt. I, pp. 1-43 (plan; 15 figs.), M. VON OPPENHEIM describes the explorations undertaken by him in the year 1899 at Tell Halaf, south of Mardin in Mesopotamia. Only a few trenches were dug, but these resulted in the discovery of an important Hittite centre. A number of small stone tablets were found on which in high relief figures of men and of animals were depicted; also large statues of animals, a capital, or base, of a column with ornamentation of pendent leaves. Most interesting of all was the figure of a veiled goddess, representing probably the great mother-goddess of the Hittites.

SUSA.—*The Recent Excavations.*—In *C. R. Acad. Insc.* 1908, pp. 373-379, J. DE MORGAN reports upon the discoveries made at Susa during the last campaign (see *A.J.A.* XII, p. 85). The most ancient remains were found 24 m. below the surface. They consist of a piece of fortification wall of beaten clay, a few traces of dwellings, and, outside the enclosure, a necropolis. A large number of graves were opened. About the head of the dead were placed from three to five painted vases. The men's graves often had copper celts of a primitive type, and a few of the women's had copper mirrors. Necklaces ornamented with turquoise are proof of the commercial activity of the people. There were found several seals and a seal impression, and about two thousand painted vases, of which half are now in the Louvre. De Morgan dates this settlement about 5000 B.C. Ten metres above this stratum are found the proto-Elamite tablets which are dated by Scheil at the beginning of the fourth millennium. Twelve metres from the surface the remains of a very ancient temple were discovered. Several monuments with the name of Karibou-cha-chouchinak supply the date. The statue of this king was found with two inscriptions, one in archaic cuneiform characters giving the king's names and titles, and the other in proto-Elamitic writing. It has not yet been determined whether the second inscription is a translation of the first. The head is broken, but otherwise this statue is perfectly preserved. Among the other objects found were many small and medium-sized statues, bas-reliefs, stamped bricks, several hundred tablets, and more than one hundred seal cylinders. In the centre of the mound a great brick stairway was found and this had been followed for 120 steps up to the time when work for the season closed.

SYRIA AND PALESTINE

REMAINS IN ARABIA-PETRAEA.—In *Mélanges de la Faculté Orientale*, Beyrout, III, pp. 385-436 (7 pls.; 55 figs.), B. MORITZ describes the results of an archaeological exploration conducted in Ma'an, Petra, Greye, and Quasr 'Amra. He gives also a large number of Arabic inscriptions from these various localities.

GEZER. — The Latest Excavations. — In *Pal. Ex. Fund*, XL, 1908, pp. 200-218 (3 pls.; 4 figs.), R. A. S. MACALISTER reports on the excavations that have been carried forward from February 11 to May 9, 1908 (see *A.J.A.* XII, pp. 86-97, 357). In débris, contemporaneous with the nineteenth Egyptian dynasty, a large stone was found inscribed with the Egyptian hieroglyphic sign *nb*, "gold." This stone must have stood in a structure partially covered with hieroglyphics. It cannot have been imported from Egypt, but must have belonged to some edifice erected in Gezer itself. It gives additional evidence of the extent of Egyptian rule in Palestine, that a building should have existed in Gezer bearing a hieroglyphic inscription in characters of colossal size. Three graves have also been found disclosing a new type of interment. The bodies were placed in horseshoe-shaped enclosures of stone about 6 feet long and 3 feet broad. Along with one of the bodies was found a complete skeleton of a goat. Pottery found in connection with these graves is of a peculiar type of light brown ware with faint burnishing and lines of black or dark sepia. Another foundation-sacrifice contemporaneous with the twelfth Egyptian dynasty has also been discovered. One of the bodies in this deposit had been cut in two, like similar sacrifices found in Gezer and elsewhere in Canaan. A seal of a type similar to the so-called "zodiacal tablet" has been found in a stratum dating from about 2500 B.C., thus confirming the opinion that the "zodiacal tablet" was stamped from a cylinder that belonged to an earlier level than that in which the impression was found. Among the smaller objects a tablet containing the impression of the left foot of a child about three years old, and an Egyptian incense-burner, are the most interesting. Several caves in the rock beneath the mound have been opened, and one contains a number of rock scribbles of the neolithic period. These consist, first, of an arrangement of lines; second, of circular dots; and third, of drawings of animals. They bear a close resemblance to the palaeolithic sketches that have been found in various places.

In the same number of the *Pal. Ex. Fund* Father HUGUES VINCENT of Jerusalem discusses the significance of the tunnel described in a previous report of the excavations of Gezer. He regards it as one of the most important finds that have been made in the mound, as an evidence of the engineering skill of the people who lived upon the hill between the twentieth and eighteenth centuries B.C., and also because of the light that it throws upon the meaning of the tunnel excavated in the east hill of Jerusalem. With the name *Sinor*, which is applied to the tunnel of Jerusalem in 2 Sam. v. 8, he compares the legend current in Gezer of a *tannur* or "oven" from which the deluge issued.

ASIA MINOR

A JOURNEY THROUGH ASIA MINOR. — In *Annals of Archaeology and Anthropology* of the University of Liverpool, I, 1908, pp. 1-12 (map; 14 pls.; fig.) J. GARSTANG gives a brief account of a journey from Angora to Aleppo made in the early summer of 1908. Many Hittite monuments were examined and inscriptions recopied. Two Roman milestones were found, one at Yavash-ova Khan and the other at Eski Yapan. At Tyana seven fragments of a large black stone with an archaic Phrygian inscription were discovered.

INSCRIPTIONS FROM ASIA MINOR, CYPRUS, AND THE CYRENAICA.—Forty-two inscriptions which were copied in Asia Minor, Cyprus, and the Cyrenaica in the spring of 1904 by D. G. Hogarth, R. Norton and A. W. Van Buren, are published in *J.H.S.* XXVIII, 1908, pp. 180-201 (3 figs.). Many give correction of inscriptions already published; some are mere fragments. Among the more complete is one from Side in Pamphylia, which gives considerable information about the local Jewish community, at some epoch later than the time of Constantine. It seems to have been large and flourishing, requiring at least two synagogues.

PONTUS, CAPPADOCIA, AND CILICIA.—*New Inscriptions.*—In *Mélanges de la Faculté Orientale de l'Université Saint Joseph*, Beyrout, III, 1908, pp. 437-477, P. G. DE JERPHANION and P. L. JALABERT publish seventy-three new inscriptions from Pontus, Cappadocia, and Cilicia. Of these eight are Latin, the rest Greek. They are chiefly sepulchral inscriptions and of interest for the proper names.

CAPPADOCIA.—*Two New Hittite Monuments.*—In *S. Bibl. Arch.* XXX, 1908, pp. 42-44 (2 pls.), G. DE JERPHANION describes two monuments discovered by him last summer in a trip through Asia Minor. The first, known as Arslan Tach, or the Lion's Stone, is situated on the lofty mountain of Soghan Dag; the other was found near the Greek village of Tachdji, only 13 km. from the well-known Hittite reliefs of Fraktin. Both contain figures and brief Hittite inscriptions.

EPHESUS.—*Recent Excavations.*—In *Jh. Oest. Arch.* I. X, 1908, Beiblatt, cols. 61-78 (2 plans; 3 figs.), R. HEBERDEY gives an account of the excavations at Ephesus in 1905 and 1906. The colonnade on the east side of the paved road was cleared and numerous inscriptions found. The road itself has now been uncovered from the south side of the theatre to the octagonal building. Where the ramp, which leads up from the place in front of the library, joins the paved road the foundations of a circular building of the Hellenistic period have come to light; and to the south of this are remains of a large building not yet understood. Near the octagonal building several pieces of sculpture in relief were discovered. Among the late inscriptions was one of the Byzantine emperor Tiberius and another of Heraclius. The excavation of the church of St. Mary was completed.

BUYUK.—*Recent Excavations.*—In *Mitt. Vorderas. Ges.* XIII, 1908, pp. 177-205 (2 pls.; 40 figs.), T. MACRIDY-BEY describes excavations recently carried through by him for the Ottoman Museum at the expense of Herr Mühlberg. Only fifteen days were spent in excavating, but these served to correct certain mistakes in the superficial observations of earlier investigators, and to disclose two large and beautiful specimens of Hittite reliefs. An exact plan of the mound was also made, and the precise location of various archaeological objects fixed upon it for the use of future explorers in case the mound is investigated more thoroughly.

IN-BAZAR.—*Grottoes.*—In *Z. Ethn.* XL, 1908, pp. 383-389 (18 figs.) E. BRANDENBURG announces his discovery at In-Bazar in Phrygia of a number of grottoes hewn out of the natural rock. These are briefly described. Some of them are unfinished, which seems to show that a sudden calamity overtook the settlement and brought it to an end.

MILETUS AND DIDYMA.—*Excavations of 1906 and 1907.*—The sixth preliminary report of the excavations at Miletus and Didyma, by T.

WIEGAND (46 pp.; 6 pls.; 15 figs.; 4to; supplement to *Abh. Berl. Akad.* 1908), records the work of 1906 and 1907. At Miletus important remains of the archaic city were discovered; the Hellenistic gymnasium, the Roman bath, and the Ionic portico at the Lion's Harbor were further investigated, as were also the baths of Faustina. Inscriptions relating to these buildings and to various cults are published. The early Christian basilica near the Asclepieum was carefully studied. At Didyma the space about the temple was cleared, arrangements for housing the excavators and for carrying on the work were perfected, and the task of excavation was begun. The Corinthian semi-capitals, which had not been seen since 1764 (*Antiquities of Ionia*, pls. ix, x), were rediscovered, and several inscriptions came to light, among them a large fragment of the Laodice inscription (Haussoullier, *Études sur l'histoire de Milet et du Didymeion*, pp. 76 ff.) and fragments of building accounts. Remains of five seated statues have been found by the sacred way, where C. T. Newton found those now in the British Museum. The sacred way is about 5 m. wide. Along both sides of it are remains of Roman tombs.

SAKTJEGÖZY. — *The Discovery of a Temple.* — J. Garstang, of the University of Liverpool, has discovered an ancient temple at Saktjegözy in Asia Minor. It is surrounded by a wall 2 m. thick, the main gate of which is decorated with lions and winged human-headed quadrupeds with tails ending in birds' heads. The work is believed to be Hittite of the eighth century B.C. Within the temple was much broken pottery including some Minoan fragments. (*Athen.* October 24, 1908, p. 517; *Nation*, November 5, 1908, p. 449.)

GREECE

ATHENS. — *A Decree of the Third Century.* — In *Klio*, VIII, 1908, pp. 487-488, J. KIRCHNER publishes an Attic decree of twenty-seven lines found at the Areopagus in 1906. It is a vote of thanks to the prytaneis for performing certain sacrifices. It is dated in the archonship of Lysanias, who is believed to have held office in the year 235-234 B.C.

CRETE. — **CNOSSUS.** — *New Excavations.* — In March, 1908, excavations were renewed at Cnossus in the large palace and in the small palace to the west. The latter covered an area of over 9400 square feet and was at least two stories high. Objects found in it show that it was founded toward the end of the Middle Minoan or early in the Late Minoan period. Among other discoveries is a finely executed steatite vase in the form of a bull's head, with incrustated nostrils and inserted eyes of rock crystal. In the large palace a large corridor or cryptoporticus extended along the southern front to a building of the Middle Minoan period. Between this and the remains of a building on a lower plane are many blocks of stone and also objects which seem to have fallen from the rooms of the palace with the falling blocks. Among these objects are a bronze votive idol, fragments of jars marked with the double axe and horns of consecration, fine specimens of the last period of "palace style" pottery, and fragments of stucco painted with patterns and human figures. Several fragmentary specimens of metal work, a box containing the materials used in mosaics, and some ivories, on one of which a griffin and a bull are carved, were also found. The building, of the end of the Middle Minoan period, the erection of which caused the

interruption of the cryptoporticus, was solidly built and had door-jambs of stone. In it were found a collection of silver vessels and a deposit of bronze weapons and utensils, including three saws. In a second building, to the east, were even more objects of bronze: a large ewer, a basin, three caldrons with tripods, and a saw six feet long. Other bronze objects were found in a house near the northern end of the palace, among them a caldron with tripod. The excavation of the great crypt in the rock under the great southern entrance advanced but little. Enough has been done here to indicate that further investigations will give valuable information concerning the end of the Early Minoan period. In a Middle Minoan house near the southern façade earlier foundations were found, and among them fragments of Early Minoan pottery. The discoveries here agree with those of R. B. Seager at Mochlos, where miniature stone vases were found, and fine gold ornaments of the Middle Minoan period which seem to be precursors of those found at Mycenae. The architectural history of the palace at Cnossus is now more firmly established. Various repairs, for the preservation of the remains, have been made. (A. J. EVANS, *London Times*, August 27, 1908; cf. A. J. REINACH, *R. Arch.* XII, 1908, pp. 288-293.)

CRETE. — PHAESTUS. — A Disk Inscribed with Pictographic Signs. — In *C. R. Acad. Insc.* 1908, pp. 478-479, S. REINACH announces the discovery in the remains of a building northeast of the acropolis at Phaestus of a terra-cotta disk, 16 cm. in diameter, covered with pictographic signs consisting of men, fish, birds, trees, and plants. There are more than one hundred and twenty of these signs on each side of the disk. They start at the centre and run in a spiral to the edge, and were not scratched in but put on with a stamp. Some of the signs are identical with those found by Evans on Cretan gems. This is the first piece of hieroglyphic writing of any length found in Crete.

CRETE. — VASILIKI. — The Excavations of 1906. — In *Transactions of the Free Museum of Science and Art*, University of Pennsylvania, II, 1908, pp. 111-132 (3 pls.; 2 plans; 11 figs.), R. B. SEAGER makes a report upon his excavations at Vasiliki in 1906. He distinguishes in the remains three periods which correspond to Evans's Early Minoan II and III and Middle Minoan I. The mottled ware characteristic of the site was found in all the periods, but it appears to be dying out in the third. Vases of the same kind have been found at Angora in Asia Minor, which may point to some connection with that region. Two houses were found fairly well preserved, in one of which was a well 8 m. deep cut in the rock. Many complete vases were discovered in this, chiefly small, low cups with white decoration on black, belonging to the Early Minoan III period. Many of them are very thin. Some show a mixture of styles, the upper and lower parts having a white decoration on black, while in the middle is a band of polished buff clay. In another house of the Middle Minoan I period a deposit of fifty-seven vases of a new style was found. They have the shapes of cups from Palaikastro, but are of a buff clay covered with a colorless paint upon which are geometrical designs in brown and black. Among the other objects found were some fine specimens of obsidian knives, one of which is 9 cm. long. At Hagios Theodoros near by a beehive tomb 2 m. in diameter and 1.80 m. high was discovered. It had been plundered in antiquity, but still contained a well-preserved larnax, 1.50 m. long, and

fragments of vases which date it at the end of the Late Minoan III period.

DELOS.—*Excavations along the East Wall of the Temenos.*—In *B.C.H.* XXXI, 1907, pp. 471-503 (pl.; 16 figs.), L. BIZARD reports on excavations conducted by him in 1904, 1906, and 1907 along the east wall of the temenos of Apollo. A street was laid bare with a line of houses bordering it on the west, most of them having small shops opening on the street. At the south end is the house of Cerdon with a court surrounded by a peristyle. Near the north end is a rectangular exedra, in which were found several pieces of sculpture relating to the cult of Dionysus.

DRAGANO.—*Sacred Laws of Achaia.*—In *Ἑφ. Ἀρχ.* 1908, pp. 95-102, ANTONIOS CHR. HATZES publishes an inscription found near the village of Dragano (about fifteen miles southwest of Patras), which records a law forbidding women, at the festival of the Demetria, from wearing elaborate or colored garments or more than an obol's weight of gold ornaments, from using cosmetics, and from playing the flute. Only two other such sumptuary laws are known; cf. Dittenberger, *Syll.*² Nos. 653 and 939. The dialect is Aeolic (Achaean).

HALMYROS.—*Inscriptions.*—Nine inscriptions, eight in the museum at Halmyros, one at Nea-Anchialos, are published by N. I. GIANNOPOULOS in *Ath. Mitt.* XXXIII, 1908, pp. 291-294. Nos. 1, 2, and 4 are contained in *I.G.* IX, 2 (1122, add. 1325, add. ult. 1362); the rest are new, nos. 3, 5, 6, 7, 9 being gravestones, 8 a fragmentary manumission inscription.

KAKOVATOS.—*Three Beehive Tombs.*—In *Ath. Mitt.* XXXIII, 1908, pp. 295-317 (3 pls.; 5 figs.), W. DÖRPFELD describes the three beehive tombs excavated by him in 1907 and 1908 at Kakovatos in Triphylia, the site of the Homeric Pylos. The tombs lie on the northwest slope of the hill on what was, without doubt, the main road from the sea to the fortress. All three were plundered in antiquity and have in modern times been used as quarries. Only the lower portions of the walls remain, built of flat slabs of limestone laid in clay mortar. Tomb A is the largest and the best preserved. It has a diameter of 12.12 m. The slabs of the wall are not horizontal but slant inward, thus approaching the system of a true vault. There are remains of the facing of the door, composed of larger stones, and of the dromos, which was 8 m. long. The lintel was of conglomerate. Within the circle, as also in Tomb C, a shaft grave was found. Tomb B (diameter 9 m.) has a carefully constructed paved floor. Tomb C (diameter 10.35 m.) lies almost on the top of the ridge, and its floor is only 1 m. below the natural ground level. Like the tops of the other two, it was doubtless covered by a mound of earth. All three tombs belong to the same period, the occurrence of Late Minoan II pottery dating them not later than the middle of the second millennium B.C. Tomb C, which lies nearest to the citadel, is presumably the earliest, Tomb A, the furthest removed, is the latest. The publication of the finds is reserved for a later article.

KLEIDI.—*The Homeric Arene.*—In *Ath. Mitt.* XXXIII, 1908, pp. 320-322, W. DÖRPFELD announces the discovery of a prehistoric settlement on some hills, now called Kleidi, between Samikon and the seashore, and identifies it with the town Arene, described in *Iliad*, XI, 723 as lying between Pylos and the Alpheus. Excavations revealed a cyclopean fortress wall connecting two of the hills and pieces of a city wall. The pottery

includes prehistoric hand and wheel made ware such as is found in Pylos, Olympia, and Leucas, and numerous fragments of vases of the Cretan palace style. At Samikon itself no remains earlier than the classical period have yet been found.

KOMBOTHEKRA. — A Sanctuary of Artemis Limnatis. — In *Ath. Mitt.* XXXIII, 1908, pp. 323-326, K. MÜLLER gives a preliminary report on the excavations conducted by him and F. Weege on a hilltop north of Kombothekra in Triphylia. A Doric peripteral temple of about the size of the Metroon at Olympia was found. The walls were of crude brick on a low base of irregular limestone blocks. Within the colonnade there is a portico in antis before a cella measuring 4 x 6 m. In an adyton back of this a number of votive offerings came to light. The colonnade, the material of which was *poros*, was a later addition. The columns were unfluted; there were three metopes to an intercolumniation. Among the finds which are to be published later was a bronze mirror with the inscription *ἡρατὸν Ἀρτάμιος Λιμνιάτιος*.

LACONIA. — Topography. — In *B.S.A.* XIII (Session 1906-07), pp. 219-237 (plan), E. S. FORSTER describes, with some discussion, the topography and ancient remains of 'Gythium and the Northwest Coast of the Laconian Gulf.' In the museum at Gythium the only objects of special interest are a head of a youth of coarse marble, apparently a work of the third century B.C., and a small statuette representing a seated and draped human figure with a ram's head, doubtless Apollo Karneios. *Ibid.* pp. 238-267 (3 figs.), A. M. WOODWARD describes and discusses the topography and monuments of 'Taenarum and Southern Maina.' He adds a bibliography of the ancient and modern authors who mention this region, publishes four new inscriptions (three epitaphs and one dedication to Dionysus), and a list of previously published inscriptions from the Maina. One of these (Leake, *Travels in Morea*, Vol. III, No. 29) he publishes in full. Leake's copy is very defective. The stone contains apparently a short letter from one city to another, which includes a copy of a long resolution on the occasion of the death of an illustrious citizen. The name Damarmenidas, which is known only from *C.I.G.* 1389, may indicate that the inscription belongs to the first half of the first century A.D.

PHTHIOTIC THEBES. — Recent Excavations. — Excavations carried on at Thebes in Phthiotis by A. S. Arvanitopoulos show remains of four towns, one above the other. The prehistoric town was the largest, and its most flourishing days were during or before the Middle Minoan period. It seems to have existed from the third millennium to about 1500 B.C., when it was destroyed by a semi-barbarous race. A few centuries later another barbarous race, perhaps the first Dorians, sacked it. About 800 B.C. the site was resettled, the acropolis fortified, and a wall built about the lower town. Large quantities of bronze offerings, terra-cottas, and pottery date from this period. The historical Greek town was founded in 425 and destroyed in 217 B.C.; while the Byzantine town dates from the fourth century A.D. (*Hellenic Herald*, II, 1908, pp. 179-180.)

PIRAEUS. — An Inscription of King Epiphanes Nicomedes. — In *Jh. Oest. Arch.* I, XI, 1908, pp. 75-82 (fig.), A. WILHELM publishes, with comment, the following inscription of Epiphanes Nicomedes, king of Bithynia from 149 to about 95 B.C., now in the museum at Piræus: *Βασιλεὺς*

Ἐπιφανῆς Νικομήδης βασιλεὺς Προυσίων θεᾷ βασιλίσσῃ Ἀπάμῃ τῇ ἱαντοῦ μητρὶ τὸ ἱερὸν ἄστυον.

PISA.—Recent Excavations.—Excavations at the foot of the hill situated 1 km. to the east of the Altis at Olympia, and identified in classical times as Pisa, have brought to light remains of small walls and prehistoric sherds like those found at Olympia, Pylos, and Leucas, but no Mycenaean ware. (W. DÖRPFELD, *Ath. Mitt.* XXXIII, 1908, pp. 318-322.)

RHITSONA.—Sixth Century Graves.—In *Cl. R.* XXII, 1908, p. 198, a brief account is given of the excavations of P. N. Ure at Rhitsona in Boeotia. Seven rich graves were opened dating from shortly before 500 B.C. Each grave contained quantities of pottery and figurines besides other objects. Among these was a bronze tripod with the remains of an iron bowl with bronze handles, part of a silver phiale, and several feet of vases with incised inscriptions. The graves were 3 m. deep and had no stone slabs or covering. A series of Hellenistic graves containing figurines of the Tanagra class and a quantity of black glaze vases were also found.

SPARTA.—Excavations in 1907.—In *B.S.A.* XIII (session 1906-1907), pp. 1-218 (7 pls.; 82 figs.), the excavations carried on at Sparta in

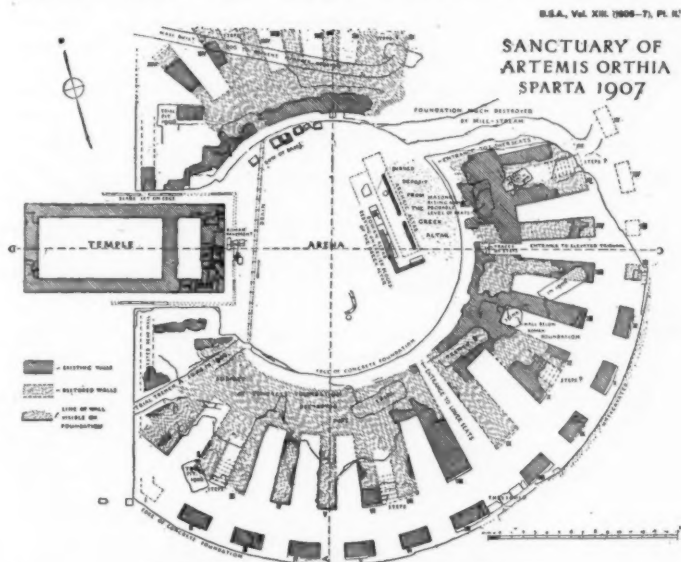


FIGURE 3.—SANCTUARY OF ARTEMIS ORTHIA.

1907 by the British School at Athens are described (see *A.J.A.* XII, p. 366). R. M. DAWKINS (pp. 1-4) gives a brief account of the work and a summary of results. A. J. B. WACE describes the remains of the city wall, the entire circuit of which has been followed. The wall consisted of a stone base with

a superstructure of unbaked brick roofed with tiles. The towers were always about 28 m. apart, but varied in shape; some being almost square (6 m. \times 7 m.), others long and narrow (3.70 m. \times 8 m.). The stamped tiles are treated by A. J. B. WACE (pp. 17-43). They are stamped with the name of the factory from which they come, with the name of the



FIGURE 4. — IVORY FIBULA-PLAQUE.

patronomus for the year (some bear the name of King Nabis), and are sometimes further designated as public and as intended for the walls or for reserve and repair work. With their aid a partial list of patronomi for the second and first centuries B.C. can be made. Tiles with the inscription *Πιτανεύων*, found west of the theatre, fix the site of the town of Pitane.

The Sanctuary of Artemis Orthia (Fig. 3) is described by R. M. DAWKINS (pp. 44-108). Here the Roman theatre, the seats of which were supported on a system of radiating walls, between which were arches, passages, stairs, etc., was built partly around the temple. The altar was entirely within the orchestra or arena. The temple in use when the Roman theatre was built (second century A.D.) was of Hellenistic date (probably 178 B.C.), erected upon the foundation of a temple of the sixth century B.C., few remains of which have been found. The strata of sand, building chips, etc., are of great assistance in determining dates. Pottery of geometric, Protocorinthian, and orientalizing styles, objects of amber, statuettes and other objects of bronze, many very interesting carved ivories, and figurines of lead were found in great quantities. The ivories (Figs. 4, 5), many of which were fibula-plaques, are treated with some detail and assigned to the seventh and eighth centuries B.C. The altar, which was about 9 m. long by 1.50 m. wide, is of very early origin. Slight remains of a very early building indicate that before the temple of the sixth century B.C. was built, a still earlier temple existed near the altar.

J. P. DROOP (pp. 109-117) describes the early bronzes, which he classifies as pious, geometric statuettes of animals, fibulae, and miscellaneous. He also describes (pp. 118-136) the early pottery, — geometric, sub-geometric, Protocorinthian, and orientalizing. The geometric ornamentation is for the most part very simple, consisting chiefly of parallel straight lines, though other patterns occur. The clay is fine, pink, biscuit-colored, or gray. Some of the sherds have a slip, either white or of a light biscuit color. The metallic sheen of the black pigment is noticeable. The fragments all seem to be from small vases. The fragments from the Acropolis

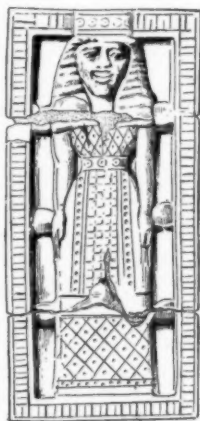


FIGURE 5. — IVORY PLAQUE.

are in general earlier than those from the sanctuary of Artemis Orthia and resemble those from the Amyclaeum. A few sherds, chiefly from the sanctuary of Artemis Orthia, show human figures and heads. These are classed as sub-geometric. The Protocorinthian ware was imported in the geometric period. The orientalizing ware resembles the Cyrenaic pottery, and some specimens of Cyrenaic ware were imported. The geometric ware found on the Acropolis may go back to the tenth century B.C. and the orientalizing style ends in the earlier half of the sixth century.

The Hieron of Athena Chalcoecus is described by G. DICKINS (pp. 137-154) who first discusses the history of the sanctuary, and assigns the tripods of Gitiadas to the latter part of the seventh or the early part of the sixth century. The hieron lies on the western spur of the Acropolis hill above the ancient theatre. Few remains of any building, except part of the wall of the enclosure, were uncovered, but sherds of pottery extending from the geometric period to Roman times were found. A bronze statuette of a trumpeter (Fig. 6) is an excellent specimen of work of the middle of the fifth century. An archaic bronze statuette of Athena may be a copy of the statue by Gitiadas. A curious archaic bronze statuette of Aphrodite (?) represents the goddess draped and wearing a high headdress. In her hands she holds to her bosom some spherical objects, perhaps apples. Fragments of seven Panathenaic amphorae were found, and one of these is almost complete. On the reverse is a spirited representation of a four-horse chariot nearing the goal. Below the painted scenes a dedication to Athena is scratched in large letters. Apparently it was customary at Sparta to dedicate Panathenaic amphorae to the goddess. Various objects of bone, ivory, lead, marble, etc., were found at this site.

Four tombs, discovered in the level ground between the Acropolis hill and the northern limits of the modern town are described, with their contents, by A. J. B. WACE and G. DICKINS (pp. 155-168). These tombs are carefully built of large blocks of stone. Three belong to the Hellenistic age, while one, now almost totally destroyed, was probably earlier. The bodies were interred in these tombs without coffins. Among the objects found here are lamps, amphorae, and other vases, which are discussed at some length. At least one of these tombs was in use toward the end of the first century B.C.

A small sanctuary on the road to Megalopolis is described by G. DICKINS (pp. 169-173). A small part of the precinct wall and a portion of a small Doric column alone remain, but pottery indicates that the shrine was most frequented from the middle of the seventh to the middle of the sixth century B.C., and survived as late as the third or second century B.C. Besides pottery, figurines of terra-cotta and lead and various other objects were found here.

H. J. W. TILLYARD (pp. 174-196) publishes 23 inscriptions, besides brick stamps of six different types. Fourteen inscriptions, mostly fragmen-



FIGURE 6.—
BRONZE STATUETTE,
TRUMPETER.

tary, are from the temple of Artemis Orthia. These are all, or nearly all, dedicatory. Eight inscriptions, chiefly fragments, from various sites offer little of interest, except that one (No. 46) records the death of a Spartan soldier in a war against the Parthians, probably in 214 A.D. The most important inscription is a long fragment (53 lines) of the Damonon inscription (Roehl, *I.G.A.* 79; Roberts, *Introd. to Gr. Epigr.* I, No. 264; Tod, *Sparta Mus. Cat.* No. 440). The inscription may be dated not long before 431 B.C. It records the various victories of Damonon and his son Enymacratidas. The occurrence of this latter name disposes of the theory that the victories of a woman (Enymacrita) are recorded. The new fragment was found in the foundations of a late Roman building on the Acropolis, in the ruins of the temple of Athena Chalcioecus. A. M. WOODWARD (pp. 196-208) publishes three fragmentary inscriptions from the sanctuary of Artemis Orthia, notes on inscriptions already published, and prosopographical evidence for the dating of the Orthia inscriptions. He has succeeded in making a complete list, with only a few uncertain dates, of the patronomi from 117 to 135 A.D. H. J. W. TILLYARD and A. M. WOODWARD (pp. 208-212) give the new readings for twelve inscriptions copied by Fourmont, the originals of which were discovered in the excavations. Three new inscriptions recording victories of σφαρεῖς are published by M. N. TOD (pp. 212-218). On the stone above one of them is a representation of the Dioscuri in low relief. They stand facing each other, wearing πῖλοι and carrying lances upright. They are clad only in the chlamys. On a square base between them stands an amphora, above which are the δόκανα, two vertical joined by two horizontal beams in the middle and at the top. The upper horizontal beam is decorated with an egg between two snakes. In the gable above is a large round object, evidently the ball of the σφαρεῖς.

THASOS.—Classical Remains.—In *Ath. Mitt.* XXXIII, 1908, pp. 215-246 (3 pls.; 7 figs.), C. FREDRICH gives an account of a journey in Thasos, with an enumeration of the remains of classical times found by previous explorers. He devotes special attention to the walls of the town of Thasos, distinguishing four periods, the earliest being towards the end of the sixth century B.C. An archaic female head found in the necropolis is reproduced, as is an archaic terra-cotta antefix representing a gorgoneion.

LIMENAS.—A Greek Funerary Relief.—In *C. R. Acad. Insc.* 1908, pp. 477-478, S. REINACH publishes a brief account from Hamdi Bey of a Greek funerary relief from Limenas, the seaport of Thasos. The dead man is reclining and holding in his extended right hand a cup. At the left a nude youth holds a vase which he has just filled at a large bowl. At the right is a seated woman. The man's face resembles that of Atlas on the Olympia metope. The relief is finely carved and perfectly preserved and probably dates from the middle of the fifth century B.C. It is now in the museum at Constantinople.

THEOTOKOU, THESSALY.—Ancient Remains; a Byzantine Church.—In *B.S.A.* XIII (Session 1906-1907), pp. 309-327 (2 pls.; 14 figs.), A. J. B. WACE and J. P. DROOP describe excavations at Theotokou, on the Magnesian promontory, to the north of the bay of Kato Georgi. This is the traditional (but probably not the real) site of the ancient Sepias. Here some metope and triglyph blocks and parts of some Doric columns were found, as well as some ancient walls, which may have belonged to the same

edifice. In that case it was probably a small temple. Fragments of painted antefixes are attributed to the fifth century B.C. The ruins of the Byzantine church were excavated. This was of the basilica type, with apse, narthex, exonarthex, front porch, and additional rooms. It contains some fine mosaics and, by means of these and of coins found in it, is dated in the fifth century A.D. A simpler church of the same type is at Lai, near Neochori, a day's journey distant. Three tombs, built of stone slabs and containing bones, fibulae, etc., and vases were found. The vases are geometric and of rude fabric. Two similar groups are known, one from tholos tombs near Marmariani, to the north of Larissa, the other from two tombs in Skyros. All probably date from the beginning of the geometric period.

ZERELIA.—**Recent Excavations.**—Excavations carried on by A. J. B. WACE and J. P. DROOP have shown that the mound at Zerelia in Thessaly was an important prehistoric site. Near the surface were found potsherds of the fourth century B.C., as well as fragments of the Byzantine period, but below to a depth of 8 m. were prehistoric settlements. There are six well-defined strata. The settlements consisted of mud-brick and wattle houses. The lower layers contained stone implements, but no objects of metal; and the pottery consisted of handmade vases, some of which were red, others decorated with red patterns on a white ground. Along with these were found fragments of the cream-colored Thessalian neolithic ware. Near the topmost layers were sherds of true Mycenaean ware. The lowest settlements probably date from 3000 to 2500 B.C. (*Hellenic Herald*, II, 1908, p. 134.)

ITALY

AGRO CAPENATE.—**Ancient Brick Kiln.**—In the Agro Capenate, 2.5 km. from Leprignano, an ancient brick kiln has been discovered, which furnishes new material for the study of the technique of brick making. (*Rend. Acc. Lincei*, XVII, 1908, p. 90.)

ALANNO (VESTINI).—**Axes of the Bronze Age.**—A hoard of nine bronze axes of the usual type, with raised margins, was found in September, 1907, in the territory of Alanno. A description of seven, with weights and measurements, is given by G. PELLEGRINI in *Not. Scav.* 1908, pp. 114–116.

AMITERNUM.—**A New Inscription.**—In the village of Coricello, near Amiternum, a votive altar has been found, dedicated by M. Lurius Anicetus to the Lar Comp(italis). Besides the topographical importance of the inscription, dedications to a single Lar are rare and belong to the period before Augustus. (*Rend. Acc. Lincei*, XVII, 1908, p. 348.)

AREZZO.—**A Statuette of Mars.**—Explorations have been made near the piazza di S. Maria in Gradi, and in the adjoining garden, where the famous *figulina* of M. Perennius was situated. Only scanty traces of this were found, but some objects of value were discovered, including a statuette of Mars brandishing a spear, of a somewhat archaic style. (*Rend. Acc. Lincei*, XVII, 1908, p. 212.)

ASCIANO.—**The New Mosaic.**—The mosaic discovered at Asciano, in the Province of Siena, has been completely uncovered, showing geometric designs of an uncommon pattern. (*Rend. Acc. Lincei*, XVII, 1908, pp. 344–345.)

BAONE.—**Prehistoric Settlement.**—Preliminary excavations on the

site of a prehistoric settlement at Baone (Venetia) are described by A. ALFONSI in *Not. Scav.* 1907, pp. 499-503 (3 figs.).

BRANURE (LOMBARDY).—A Bronze Helmet of striking character was found in the Po near Branure, and is described by G. PATRONI in *Not. Scav.* 1908, pp. 312-313 (cut). It has large cheek- and neck-pieces, and is very like a helmet found and preserved at Kiel. It is the first of this precise sort found in Italy.

BRESCIA.—New Inscriptions.—In laying the foundations of a public building several inscriptions were brought to light, one of which mentions a veteran of the *Legio IV Flavia Felia*. In various parts of the suburbs sepulchral inscriptions have been found. One of these is in honor of a *sevir Augustalis*, and a mutilated stele preserves the head of a man, doubtless a portrait of the deceased. (*Rend. Acc. Lincei*, XVII, 1908, pp. 89 and 90.)

G. PATRONI reports upon various tombs, with their contents, and sundry sepulchral inscriptions found within the last few years at Brescia in *Not. Scav.* 1907, pp. 717-727 (3 figs.).

CAGLIARI.—Portrait-head.—A marble head of a man of much personality of feature has been discovered at the bottom of a well in Cagliari, and is now in its museum. (A. TARAMELLI, *Not. Scav.* 1908, p. 144; 2 figs.)

CASTIGLIONE D' ORIVA (ETRURIA).—Deposits of the Bronze Age.—L. A. MILANI describes in *Not. Scav.* 1907, pp. 665-675 (10 figs.), two deposits of the bronze age found in the district of Castiglione D' Oriva, rich in "axes" and rude disks of bronze, and takes occasion to discuss the monetary function of *aes rude* in Etruscan tombs. The article has been reprinted in *R. Ital. Num.* XXI, 1908, pp. 443 ff.

CAVA DEI TIRRENI.—A Hoard of Coins.—Of a hoard found at Cava dei Tirreni, but in considerable measure stolen and dispersed, G. DE PETRA examined ninety coins of Greek, or Graeco-Roman, towns, and forty-seven pieces of *aes grave*, of which latter group he gives a detailed description in *Not. Scav.* 1908, pp. 84 f.

CIVITA CASTELLANA.—Faliscan Tombs.—Three tombs of the Faliscan necropolis have been explored, yielding besides vases of the usual type, female ornaments: fibulae, beads of blue glass and disks of amber belonging to a necklace, etc. (*Rend. Acc. Lincei*, XVII, 1908, pp. 90 and 212.)

CIVITA LAVINIA.—Finds in a Cistern.—The cleaning of an ancient cistern in Civita Lavinia, see *A.J.A.* XII, p. 367, led to the recovery of a considerable number of coins, ranging from the time of the late republic to that of the elder Philip, fragments of pottery and sculpture, and, worthy of especial note, an inscribed votive bronze vase, offered from the *aes multaticium* (cf. De Ruggiero, *Dizion. Epig.* I, p. 313), and fragments of a *labrum* of travertine with an archaic inscription around the edge in inlet bronze letters, recording the presentation by an aedile, L. Scantius (?). (D. VAGLIERI, *Not. Scav.* 1907, pp. 656-662; 6 figs.)

FERMO.—Funerary Objects discovered at Fermo in January, 1907, are described by G. PELLEGRINI, who thinks a *fibula* of unusual shape and a sword worthy of especial treatment. (*Not. Scav.* 1908, pp. 252-261; 7 figs.)

LOVERE.—Roman and Pre-Roman Tombs.—Two tombs of the Roman period opened at Lovere, one of c. 170-175 A.D., the other as late as

Constans, as shown by the coins found in them, yielded many striking objects, chief among them a silver bowl embossed with figures of fish and fishing implements. Other discoveries pointed to a pre-Roman (Gallic) culture on the site, dating from near the beginning of the La Tène period. (G. PATRONI, *Not. Scav.* 1908, pp. 1-16; 7 figs.)

MALABARBA. — A Roman Sarcophagus. — A fine Roman sarcophagus has recently been found at the Vicolo di Malabarba outside the Porta S. Lorenzo, Rome. The front and one side are covered with scenes in relief representing a victory of Romans over barbarians, probably Parthians or Dacians. Among the scenes are a Roman soldier forcing a captive to bow down before a youthful Roman who is perhaps an emperor or a general; a barbarian in chains accompanied by his wife and child; a bearded barbarian led by a Roman soldier; and a fine figure of Pegasus which was perhaps the ensign of the legion. Inside the sarcophagus were a skeleton, a glass vase, and a denarius of the time of Titus. (*Nation*, October 15, 1908, p. 369.)

NUMANA (PICENUM). — **Objects from Tombs** in the ancient necropolis of Numana, among them fragments of a bronze helmet and of *situlae*, as well as pottery, are described by G. PELLEGRINI in *Not. Scav.* 1907, pp. 165-170 (5 figs.).

OSTIA. — Ancient Remains. — In planting trees along the road from the modern village of Ostia to the sea, there were found walls of various periods, a mosaic pavement, and polygonal blocks belonging to a road running parallel to the present one. A number of tombs were brought to light, in one of which was a terra-cotta plaque ornamented with scenes relating to the cult of Dionysus; also an inscription of the classical period dedicated by a father to his daughter, which had been used in Christian times for another lady. (*Rend. Acc. Lincei*, XVII, 1908, p. 347.)

Ancient Road. — Near the Temple of Vulcan a road has been discovered, leading towards the Mills. In the course of the excavations an enormous number of fragments of vases and tiles were brought to light, including stamped bricks and lamps. (*Rend. Acc. Lincei*, XVII, 1908, p. 450.)

Archaic Inscription. — In the exploration of a columbarium there was found in a tomb a marble slab with a mutilated retrograde inscription. (*Rend. Acc. Lincei*, XVII, 1908, p. 393.)

The Porto Trajano. — The investigations of Jérôme Carcopino, former member of the École de France, show that the measurements of the entrance made by Canina and Texico are too large. The remains of the left mole are more scanty than has been assumed, consisting only of the foundations, which are considerably below the sea level. (*Not. Scav.* 1907, pp. 734-740, 2 plans; also *Rend. Acc. Lincei*, XVII, 1908, pp. 90-91.)

Coins from Recent Excavations. — Various coins found in recent excavations at Ostia are described by D. VAGLIERI in *Not. Scav.* 1908, pp. 331, 335 f.

Wall Paintings. — A room has been discovered in the Via della Fontana with wall paintings in the incrustation style, recalling those in the villa at Boscoreale and in the Farnese Gardens, but of less fine workmanship than the latter. This discovery extends the use of that style beyond the limits observed at Pompeii. The painting had been covered with a layer of stucco, which helped to preserve it. On the floor was a mosaic pavement of

great beauty, with geometric designs. The room was lighted by a window closed by a large plate of mica, of which many fragments were found, but not enough to admit of a reconstruction. There were found in the room fragments of sculpture and of what was apparently a *tabula lusoria*, amphorae with painted inscriptions, bits of glass vases with raised letters, and fragments of furniture and of domestic utensils. Several of the amphorae were stopped with plaster, on which a circular seal had been impressed with a reading which had become illegible. (*Rend. Acc. Lincei*, XVII, 1908, 213-214. See also D. VAGLIERI in *Not. Scav.* 1908, pp. 21-26; 2 figs.)

OSTUNI (LECCE).—**A Hoard of Roman Coins.**—A hoard composed of 141 *denarii* and one *victoriata*, buried apparently at the beginning of the Social War, is described by FRANZ PELLATI in *R. Ital. Num.* XXI, 1908, pp. 441 f.

PALESTRINA.—**An Ancient Street.**—A portion of an ancient street, paved with black and white polygonal blocks, has been found under the modern street leading from the Porta del Sole to the quarter known as "Il Generale." (*Rend. Acc. Lincei*, XVII, 1908, p. 450.)

Ancient Roman Weights.—The clearing of a cistern at Palestrina resulted in the finding, among numerous architectural and other fragments, of seven marked ellipsoidal weights of basalt (*decussis*, three *sextarii* or *semicongius*, *tressis*, *dupondius*, *quadrans*, *sextans*, and *uncia*), corresponding to a weight of the Roman pound varying from 322+ grammes to 329+ grammes. (D. VAGLIERI, *Not. Scav.* 1907, pp. 683-696; 24 figs.)

Excavations.—Various fragments have been found in the continuation of the excavations. Noticeable are a capital like that of the façade of the so-called Temple of Fortune, and various mirrors, and a cista, of which the designs are published by D. VAGLIERI in *Not. Scav.* 1907, pp. 473-483 (25 figs.).

PIANO DELLA CAPELLA.—**The Site of Negeriola.**—A. Meomartini has identified as the site of the ancient Negeriola, the first station of the Appian Way beyond Beneventum, the district known as Piano della Capella. (*Rend. Acc. Lincei*, XVII, 1908, p. 347.)

POGGIO DELLA MOSCONA.—**An Ancient Town.**—Excavations at Poggio della Moscona, south of the remains of the ancient city of Rusellae, revealed a settlement of primitive times, over which a mediaeval fortress had been constructed. A short distance away remains of buildings of the Roman period were found. (*Rend. Acc. Lincei*, XVII 1908, pp. 391-392.)

POMPEII.—**Casa dei Amorini Dorati.**—The Casa dei Amorini Dorati is fully described and pictured by A. SOGLIANO in *Not. Scav.* 1907, pp. 549-593 (41 figs.); 1908, pp. 26-43 (8 figs.); also *Rend. Acc. Lincei*, XVII, 1908, pp. 214-216. It is striking for the large number of sculptures discovered in it, including two portrait-busts, for its wall-paintings, and for a *lararium* with its furnishing all in place (statuettes of Jupiter, Juno, and Minerva enthroned, a seated Mercury, two *Lares* of the common type, an *oenochoe*, and a case for *styli*). The house has been "restored" into somewhat of its original condition, and forms one of the most interesting places in the city. A bust of a young girl presents in the half-tone plate a striking similarity to some works of the Italian Renaissance. The three central paintings in the house represent Jason and Pelias, Thetis in the workshop of Vulcan

inspecting the arms of Achilles, and Achilles in his tent with Patroclus and Briseis, the last one being in a fragmentary condition. Of the disks of glass covered with gold leaf on which figures of Cupids are incised, there are two specimens, only one of which is complete. It represents a nude figure, with two long veils descending from the shoulders about the arms and body, and bearing on its shoulders a little fawn in the attitude of the Mercury Criophorus, or the good shepherd in Christian art.

Excavations in Reg. VI, Insula XVI.—Plans and cuts, as well as a minute description, of the excavations in the locality of *Reg. VI, Insula XVI*, are continued by A. SOGLIANO in *Not. Scav.* 1908, pp. 53-84 (9 figs.). Among the wall-paintings is a new scene from a Hercules-myth. The account is continued on pp. 180-192 (3 figs.); and on pp. 271-298 (23 figs.). A considerable number of interesting bronze vessels are pictured and described. One small house is of interest in the study of the development of the early Italic house.

Paintings.—In a street in the northern part of *Reg. V, Ins. I*, there were found a little way below the level of the pavement two oval disks of rock crystal (greater diam., .042; lesser diam., .037; thickness, about .003), with paintings representing the most advanced type of art as yet discovered at Pompeii. One of these presents a three-quarters view of a beautiful male head, with the neck bare, and with the edge of a blue robe on the right shoulder. The colors are remarkably well preserved. There was formerly a background of ivory. The painting on the other disk is almost wholly destroyed, but it represented a head, probably that of a woman. (*Rend. Acc. Lincei*, XVII, 1908, pp. 216-217.)

POZZUOLI.—A Grave Inscription.—In *Röm. Mitt.* XXIII, 1908, pp. 71-77, C. HUELSEN discusses and interprets the epitaph of a certain T. Caesius Anthianus, a local celebrity of the third century A.D., found at Pozzuoli. It is noteworthy that the praenomen Titus occurs in this family for three generations in succession. The cohort which Caesius first commanded was stationed in Britain during the second and third centuries.

RAVENNA.—New Inscriptions.—A number of new inscriptions relating to the praetorian fleet at Ravenna have been found. (*Rend. Acc. Lincei*, XVII, 1908, p. 391.)

REGGIO CALABRIA.—Excavations in the Necropolis.—Excavations in the necropolis at Reggio yielded a considerable amount of interesting toilet and other articles, described by V. SPINAZZOLA in *Not. Scav.* 1907, pp. 704-715 (12 figs.). One of the tombs was roofed with false vaulting like the Tullianum at Rome.

ROME.—Excavations in the Circus Maximus.—In *Mél. Arch. Hist.* XXVIII, 1908, pp. 229-231, P. BIGOT reports the results of four excavations on the site of the circus Maximus, which are useful in helping to determine the course of the walls and the dimensions of the structure. He gives the total length as 600 m., and the width, exclusive of the great additions made on the slopes of the Aventine and Palatine during the empire, as 141 m.

The Excavations at Monte Citorio.—The excavations at Monte Citorio have shown that the hill was not formed by the ruins of a republican building, but that it belongs to the latter part of the imperial period. The excavations have brought to light some beautiful architectural fragments in marble, which evidently formed part of a handsome structure, in

all probability the *ustruna* of Marcus Aurelius (*Not. Scav.* 1907, pp. 525-529), as well as a marble head of fine workmanship, probably a head of Mercury. (*Rend. Acc. Lincei*, XVII, 1908, pp. 92 and 213.)

Excavations in Trajan's Forum.—In *Not. Scav.* 1907, pp. 361-427 (50 figs.), G. BONI gives a full technical report of the results of the work in 1906 in and about the Forum of Trajan and the Column.

Excavations in the Via Famagosta.—Further excavations north of the Vatican, in the Via Famagosta, among the tombs of the Socconian family, along the line of the Via Triumphalis, have brought to light a large cippus, of a size comparable to a sarcophagus. It has a *pulvinus*, ornate pilasters, garlands, etc., and two reliefs, of which one represents a married couple reclining at table, the other (less well preserved) is to be connected probably with the nuptial ceremonies. A portrait bust of another member of the same family and further inscriptions have been found; also a sarcophagus and various fragments. (G. GATTI, *B. Com. Rom.* XXXV, 1907, pp. 331-335; 2 figs.)

Openings in the Walls.—It is announced that Signor Nathan, the Syndic of Rome, is eager to aid the archaeologists in avoiding unnecessary destruction of the city walls (see *A.J.A.* XII, p. 107). One of the questions now being considered is where the openings can best be made in the long stretch of wall between the Porta Sebastiano and the Porta San Giovanni. Signor Boni suggests the reopening of three old gates now closed, the Porta Latina, the Porta Metronia, and the Porta Asinaria; and that the Via Latina be made into a wide boulevard. This would make possible the excavation of the tombs which once stood on both sides of it. A more difficult problem is presented by the pieces of old wall between the Porta San Lorenzo and the Porta Maggiore, and between the latter and the Porta San Giovanni. In the first of these cases the railway requires a wide opening, which if made at the acute angle now proposed would destroy a considerable stretch of wall. This could be avoided if the railway is curved. In regard to the space between the Porta Maggiore and the Porta San Giovanni, where the old walls carry the Claudian aqueduct, Signor Boni suggests that the openings be made through the arches of the aqueduct which in some places would furnish a wide enough passage without further alterations. (*Nation*, August 6, 1908, p. 125.)

The New Fragment of the Servian Wall.—The new fragment of the "Servian" Wall found in excavations for the Ministry of Agriculture, Industry, and Commerce (*A.J.A.* XII, p. 368) is nearly parallel to the Via Venti Settembre. Part of it is of large blocks of yellow tufa, and part of smaller blocks of ash-tufa. In the same vicinity, and south of the wall, early sepulchral remains show the extent in this direction of the primitive Quirinal necropolis. (G. GATTI, *B. Com. Rom.* XXXV, 1907, pp. 336-337.)

An Amazon from the Gardens of Sallust.—PAUL GAUCKLER publishes in *C. R. Acad. Insc.* 1908, pp. 274-286 (4 figs.), the statue of an Amazon in repose found in the spring of 1908 on the site of the gardens of Sallust. It is of Pentelic marble and is at present 1.04 m. high. The head and left arm as well as the right foot and part of the base are missing, and there are several minor breaks, but on the whole the statue is well preserved and the surface still retains its ancient polish. Except for the right breast, the figure is fully draped and stands quietly beside a tree-trunk. The right

arm hangs by the side and the hand holds the tip of a bow. The left arm was raised and probably touched the head. Gauckler believes that the prototype of this Amazon was of bronze and dated from the middle of the fifth century B.C., but that the figure itself was probably carved in the time of Sallust.

Relief of a Barbarian.—In the construction work for the new hall of the Chamber of Deputies a fragment of a relief was found presenting a finely rendered upper part of the figure of a barbarian with shields visible in the rear. (*Not. Scav.* 1908, p. 46; fig.)

Portrait-bust and Inscriptions.—Among the objects exhumed in the course of excavation on the Via Portuense for the railway-station are a portrait-bust of a beardless, middle-aged man, and some sepulchral inscriptions, most interesting among them one of M. Valerius Messalla Potitus (? cos. suff. 32 B.C.), which mentions him as twice proconsul of Asia, the repetition of the office in his case being previously unknown. Another inscription commemorates a *decurio lecticariorum*. (D. VAGLIERI in *Not. Scav.* 1908, pp. 174-178; fig.)

Altars to the Lares.—In works on the Via Portuense three adjacent altars were found inscribed, the first to the Lares Semitales, the third to the Lares Viales. The second word of the inscription on the middle altar is mutilated. D. VAGLIERI thinks Lares Rurales impossible, and suggests Lares Curiales, though doubtfully. He compares the *vicus Larum ruralium* (?) on the Capitoline Base, *C.I.L.* VI. 975. (*Not. Scav.* 1907, pp. 465-466; fig.)

Inscriptions.—A number of inscriptions have been found in various parts of the city among which are the following: in the Villa Patrizi, where a section of the Via Nomentana has been brought to light, lead pipes with the names of the consuls for 164 A.D.; on the estate called Prati Fiscali at the Porta Nomentana a dedication to Bona Dea; at Monte Parioli a number of fragments one of which preserves the consular date of the year 397 A.D. (*Rend. Acc. Lincei*, XVII, 1908, pp. 213, 345-346 and 449-500.)

Mention of a New City in Spain.—Excavations for a new garage on the Via Flaminia disclosed a number of sepulchral inscriptions, one of them of a Baetic citizen accredited to a *civitas Baesarenis* (previously unknown). Another commemorates a man whose name, VENETIANI, standing at the end of the inscription, may be a *signum*, or denote him as a member of the *factio veneta*. (D. VAGLIERI, *Not. Scav.* 1907, pp. 460 ff.)

Temple of the Sun?—Certain architectural fragments found behind the apse of S. Silvestro in Capite, of a style that might belong to the age of Aurelian, appear to D. VAGLIERI to corroborate the opinion of Urlichs and Huelsen that there stood the Temple of the Sun. (*Not. Scav.* 1908, pp. 231-233.)

A New Entrance to the Forum.—A new entrance to the Forum has been planned at the end of the Via Cavour where the temporary office of the excavations used to stand. It is hoped that the old gateway of the Farnese gardens on the Palatine, now in fragments, may be made to serve as the entrance. (*Nation*, August 6, 1908, p. 125.)

Discovery of Seals in the Forum.—In a small drain beneath the pavement of the Forum there have been found eighty-six seals with various artistic devices such as the wolf and twins, Mars and Venus, Cupid, Mer-

cury, Iris, Fortuna, Silenus with a boar's head, and many figures of animals. Many lamps were also found, one of which is ornamented with the figure of an Eastern god inscribed *mystikon*. (*Nation*, August 6, 1908.)

Gold Ornaments. — In clearing out a sewer near S. Susanna there were found two bracelets of massive gold and two objects in gold wire, formed into the shape of human ears, which were probably intended for earrings. (*Rend. Acc. Lincei*, XVII, 1908, p. 345.)

Base of a Candelabrum. — In the grounds of the former Villa Patrizi on the Via Nomentana a remarkable fragment, of fine workmanship, was discovered, which had been damaged by fire. It is ornamented with figures of Nereids, Sirens, and Sphinxes, and was apparently the base of a candelabrum. (*Rend. Acc. Lincei*, XVII, 1908, p. 346.)

Gaming Board. — At Mandrione, on the Via Casilina, together with a few sepulchral inscriptions (one Greek, metrical), was found a marble gaming board, of which a diagram is given by D. VAGLIERI in *Not. Scav.* 1908, p. 264. It is surely to be compared with those boards having inscriptions in two columns, each of three words of six letters, the letters marking the positions. Here the positions are marked merely by incised circles, or (at the edge of the board) semicircles.

Remains of Hydraulic Structure. — On the Via Venti Settembre excavations for the new Garage des Thermes disclosed a stucco-lined channel of about 10 m. in length, constructed with heavy walls of stone, and running northwest and southeast. (D. VAGLIERI, *Not. Scav.* 1907, p. 438.)

Coins found at Rome in 1907. — In *R. Ital. Num.* XXI, 1908, pp. 127-132 (pl.), FR. GNECCHI pictures and describes twelve coins from Rome (11 new), — three of them medallions (one of Aelius, two of Antoninus Pius), three imperial bronzes (Galba, Maximin, and Gallienus), one bronze of great size and weight (Caligula, 125 g.), one piece either an imperial bronze or the proof of a gold medallion (Gallienus), and a new bronze *tessera* of Augustus.

Find of Denarii. — At Rome, on the Via Nomentana, was found a hoard of 40 *denarii*, ranging in date from Nerva to Heliogabalus, and two bronzes of the first century, and one of Julian II. (*Not. Scav.* 1908, p. 267.)

Sextans with Bilingual Inscription. — GIOV. PANSA publishes a unique coin (*sextans*) from the mint of Tarquinia, with an Etruscan inscription on one side ([*T*] *archna*), and a Latin inscription ([*Ro*] *mano*[*m*]) on the other, and discusses the general matter of Etrusco-Roman coinage in *R. Ital. Num.* XXI, 1908, pp. 377-386 (fig.).

RUVO. — **Messapian Inscription.** — A punctate Messapian inscription on a bronze plate found in December, 1907, at Ruvo (Apulia) is described by A. JATTA and interpreted by L. CECI in *Not. Scav.* 1908, pp. 86-89 (2 figs.).

S. CERBONE. — **Discoveries in the Necropolis of Populonia.** — Excavations at S. Cerbone near Porto Baratti, within the area of the ancient necropolis of Populonia, have yielded interesting finds. One tomb was that of a girl, whose head was crowned with a diadem of golden olive leaves, ornamented in the centre with a rosette and at the ends with heads of Ammon. In another were found three pieces of *aes rude*, which had been placed in the mouth of the corpse as Charon's fee. Another yielded a statuette of bronze in the Aegietan style, representing the suicide of Ajax. There were also found objects belonging to the period from the ninth to the

seventh centuries B.C., valuable for the study of costume, and the foundations of an ancient temple, which Professor Milani believes was destroyed during the expedition of Dionysius of Sicily in 384 B.C. (*Rend. Acc. Lincei*, XVII, 1908, pp. 446-448.)

SARDINIA. — S. ANTIOCO. — Punic and Roman Remains. —

Remains of widely different ages and character found at S. Antioco are discussed and pictured by A. TARAMELLI in *Not. Scav.* 1908, pp. 145-162 (15 figs.). The statue of a young Roman commander was found in pieces, easily put together. The person represented appears to be Drusus Nero. (*Not. Scav.* 1908, pp. 192-197; 2 figs.)

CAGLIARI. — A Portrait Statue. — At Cagliari, in Sardinia, at the bottom of a well, a marble head of more than life-size was discovered, executed in the style of the first century of the Empire, and evidently a portrait. It probably represents some local magistrate or benefactor of the town. Explorations in the Punic necropolis of the ancient city of Sulci yielded valuable material. (*Rend. Acc. Lincei*, XVII, 1908, pp. 348-349.)

SICILY. — Archaeological Explorations. — P. ORSI prints in *Not. Scav.* 1907, pp. 484-498 (fig.), a preliminary account of his explorations at various sites in the southeastern part of Sicily within the years 1905-07. The account is continued on pp. 741-778 (29 figs.), where discoveries in Syracuse are described. Prominent among these are a red-figured crater, 51 cm. high, the largest of the painted vases yet known from Syracuse. One side shows a battle between two horsemen and two footmen, the other two young men and a maiden conversing. A number of examples were found of *vaûa* put in the mouth of the dead, in the shape of thin disks of gold. At Gela, *aes rude* was thus used; at Centuripe, coins were found in the hand. — New explorations were conducted in the Catacombs of S. Giovanni (plans), from which many inscriptions are given, one of especial interest and difficulty, referring to a bishop.

TERNI. — Excavations in the Necropolis. — Excavations in the necropolis at Terni, near the steel works, are described at length by A. PASQUI and L. LANZI in *Not. Scav.* 1907, pp. 595-650 (41 figs.). LANZI adds a brief account of other discoveries at the edge of the city. The excavations were carried out in 1887 and 1904.

TORRE DEL PADIGLIONE. — A New Antinous. — In *C. R. Acad. Insc.* 1908, pp. 338-357 (pl.; plan), PAUL GAUCKLER publishes a fine relief representing Antinous. It was found in the ruins of a villa a short distance north of Torre del Padiglione and about 50 km. south of Rome, in October, 1907. The slab, which is 1.42 m. high, 0.68 m. wide at the top, and 0.63 m. wide at the bottom, is almost perfectly preserved. Antinous is represented as a rustic deity standing before a small altar and holding a pruning knife in his right hand. Above is a vine. A dog is following him. He wears only a linen tunic girt up at the waist, with his right shoulder bare. On the altar is the signature *Ἀντωνίανος Ἀφροδισιεύς ἐποίησεν*. Antonianus is not otherwise known, but he must have been one of the group of artists who flourished at Aphrodisias at the beginning of the second century A.D. The relief dates from between 130 and 138 and is of very careful workmanship. (Cf. also G. E. Rizzo, *Not. Scav.* 1908, pp. 48-52.)

TURIN. — The Excavation of the Roman Theatre. — The excavation of the Roman theatre discovered in 1899 under the Palazzo Reale at Turin

has been completed. The ruins extend to the Via Venti Settembre along which a broad arcade ran. The entire ground plan with the entrances and steps can be followed. (*Nation*, November 5, 1908, p. 448.)

VAIANO (CASTIGLIONE DEL LAGO).—*An Etruscan Tomb.*—At Vaiano was discovered in January, 1908, a vaulted tomb, with travertine door, to which access was given by a long *dromos*. Within were two inscribed cippus-urns containing ashes from incineration, and two large amphorae. (*E. GALLI, Not. Scav.* 1908, pp. 317-323; 5 figs.)

FRANCE

ALESIA.—*The Present State of the Excavations.*—An account of the present state of the excavations at Alesia (see *A.J.A.* XII, pp. 110 and 370) is given by S. D. in the *Nation*, October 1, 1908, p. 322. The remains show three different periods from the time of the city's prosperity in the first century A.D. to its decadence in the fourth century. The theatre, with a façade 270 feet long, has been uncovered and back of it the substructure of a temple. To the east are three apses of different periods not yet fully understood, and to the north a number of other buildings. There is "a vast quadrangle, with a façade having a double row of columns at different levels, and a building of many halls with a large full-centred arch for its portal. At the place of the forum there still exist the bases of the columns which made up the colonnades of its northern and southern sides. On the sites of the private houses many separate rooms are found, apparently cellars." A great number of antiquities was brought to light, some having artistic merit, as a bust of Silenus, and a reclining Gaul, both statuettes. A wooden Pan's pipe found at the bottom of a well is the first instrument of its kind to come down to modern times. The excavations throw much light upon the industrial activity of Gaul as early as the first century A.D., particularly in the field of pottery.

A Dedication to Ucuëti and Bergusia.—In *C. R. Acad. Insc.* 1908, pp. 498-500, A. HÉRON DE VILLEFOSSE announces the discovery at Alise-Sainte-Reine (Alesia) of a bronze vase 0.46 m. high, bearing the inscription *Deo Ucuëti et Bergusiae Remus Primi fil(ius) donavit; v(otum) s(olvit) l(ibens) m(erito)*. The inscription is important for the names of the divinities who undoubtedly had a temple at Alise.

LIÉVIN.—*Excavation of a Gallo-Roman Cemetery.*—In *B. Soc. Ant. Fr.* 1908, p. 137, A. DE LOISNE gives a brief notice of the excavations of E. Drouet in the Gallo-Roman and Frankish cemetery at Liévin (Pas-de-Calais). Seven hundred and fifty-two graves which yielded about 2500 objects were opened.

MESNIL-GERMAIN.—*A Prehistoric Iron Foundry.*—In *B. Soc. Ant. Fr.* 1908, pp. 138-139, F. DE MÉLY gives a brief account of the finding of a prehistoric iron foundry 1.50 m. below the surface at Mesnil-Germain, canton of Livarot. About 200 kg. of iron in broken pigs was taken out and as much more remains. Iron is not found nearer than the forest of Ouche, 50 km. distant, but it was probably brought to this place for smelting because there is a bank here full of fossil bones which furnished abundant phosphate for the reduction of the mineral.

MURET.—*Excavations at the so-called "Camp of Caesar."*—O. VAUVILLE, in *M. Soc. Ant. Fr.* LXVII, 1907, pp. 216-230 (2 figs.), gives

an account of his excavations on the site of the so-called "Camp of Caesar" at Muret, 13 km. southeast of Soissons. The place is just south of the town which it overlooks. The principal part of the fortification runs from north to south and has a length of 269 m. There was a ditch from 24 m. to 27 m. wide, mostly cut out of the solid rock, and back of it a rampart. The whole had a thickness of from 55 m. to 65 m. To the south is another piece of the fortification 169 m. long. The principal gate near the southwest corner was admirably arranged. It was protected by two ditches, and by two ramparts 15 m. long facing each other on each side of the entrance. The breadth and shape of the ditch, which is concave, prove that this was not a Roman, but a Gallic, fort. It must have belonged to the Suessiones; but the woods which cover the site have prevented the finding of objects which might furnish a date.

NARBONNE.—A Grave Stele.—In *C. R. Acad. Insc.* 1908, pp. 496-498 (fig.), A. HÉRON DE VILLEFOSSE gives a brief account of a finely preserved grave stele recently found at Narbonne. Above at the left is a mill which a mule with eyes blindfolded is turning. To the right is a dog having a collar with bell attached around his neck. Above the dog is a small altar. Below is a Latin epitaph.

PARIS.—In the *Marché des fleurs*, among other Roman remains, has been found the epitaph of a soldier Fortunatus. This is said to be but the fifth such monument discovered at Paris. (L. CANTARELLI in *B. Com. Rom.* XXXV, 1907, pp. 368-369.)

SAINTE-COLOMBE-LEZ-VIENNE.—The Genius of the Colony of Lyons.—A. HÉRON DE VILLEFOSSE, in *B. Soc. Ant. Fr.* pp. 134-136, gives a brief account of a terra-cotta medallion 5.5 cm. in diameter from a vase. It represents the Genius of Lyons standing alone and pouring a libation over an altar at the right. He has a light chlamys over his left shoulder and rests his left hand on a sceptre. There is a crow at his left. Seven other medallions with this subject have been found, most of them at Sainte-Colombe-lez-Vienne, from which this came.

VILLENEUVE-SAINT-GERMAIN.—A Settlement of the Suessiones.—In *M. Soc. Ant. Fr.* LXVII, 1907, pp. 1-15 (2 figs.), O. VAUVILLE shows that the peninsula lying immediately to the north of Villeneuve-Saint-Germain, and bordered on three sides by the Aisne, was an ancient settlement of the Suessiones. A fortification extending from river to river protected it on the south. Remains of Gallic pottery were found in six different parts of the site.

GERMANY

BERLIN.—An Amulet against the Demon Labartu.—In *Amtliche Berichte aus den kgl. Kunstsammlungen*, XXX, 1908, cols. 74-78 (2 figs.), F. DELITSCH publishes an amulet against the female demon Labartu recently acquired by the Berlin Museum. It is of black stone, 7 cm. high and 5.58 cm. wide, and has on one side an inscription in late Assyrian cuneiform characters, and on the other a relief representing Labartu with a lion's head, kneeling on the back of a horse and holding a double-headed serpent in either hand.

A Babylonian Seal with the Etana Myth.—In *Amtliche Berichte aus den kgl. Kunstsammlungen*, XXIX, 1908, cols. 232-235 (fig.), L. MESSER-

SCHMIDT publishes a Babylonian seal cylinder in the Berlin Museum which has upon it a representation of the Etana myth. There are four groups on the cylinder. At the left is Etana seated upon the eagle, and near by in the field the sun and moon. Below the hero are a number of dogs. Next comes a herdsman driving his flocks of sheep and goats towards a pen. Above, that is, in the background, is a potter at work. Near by is another man who is perhaps a baker. A number of circular objects in front of him are supposed to be cakes. These are the scenes Etana looked down upon in his passage through the air. The cylinder dates from the first half of the third millennium.

An Illustration of the Great Altar at Pergamon.—In *Amtliche Berichte aus den kgl. Kunstsammlungen*, XXIX, 1908, cols. 238-241 (fig.), H. DRESSEL publishes a large bronze medallion in the Berlin Museum. It has on the obverse the portraits of Septimius Severus and his wife Julia, and on the reverse the great altar of Pergamon. In the centre are the steps on either side of which stands an ox on a pedestal. These were probably of bronze. Above are seen the columns of the colonnade with their entablature, and higher still are four statues. At the top of the steps is seen the actual altar, above which appears an arch-shaped canopy supported by two columns. Only two other complete copies of this medallion are known, one of which is in London and the other in Paris.

Two New Bronzes.—In *Amtliche Berichte aus den kgl. Kunstsammlungen*, XXIX, 1908, cols. 291-295 (2 figs.), R. ZAHN publishes two small bronzes in the Antiquarium, Berlin. One is Etruscan, 20.5 cm. high. It represents a rude youth standing with his left hand resting on his hip while his right holds a strigil against his thigh. Above the head is a ring and below the base are five hooks. The exact use of this object has not been determined. The second bronze is a small figure of Odysseus 6 cm. high. He is closely wrapped in his garments, has the *pilos* on his head, and is seated on an altar. Several similar representations of the hero are known, and the writer argues that they go back to an original of the school of Scopas.



FIGURE 7.—SILVER RELIEFS FROM MILETOPOLIS.

Two Silver Reliefs.—In *Amtliche Berichte aus den kgl. Kunstsammlungen*, XXX, 1908, cols. 65-67 (2 figs.), H. WINNEFELD publishes two cir-

cular silver reliefs of Hellenistic date from Miletopolis in northwestern Asia Minor (Fig. 7). They are about 8.4 cm. in diameter and represent, in high relief, one a portrait head of Demosthenes in profile, and the other a Silenus crowned with grape leaves seen in full front. The Demosthenes may be traced back to the statue of Polyuctus set up in Athens in 280 B.C. and is one of the oldest, if not the oldest, copy of that work in existence. Gold leaf was used to decorate the leaves, the iris of the eyes, and the lips of the Silenus.

CANNSTATT.—Excavations at the Roman Camp.—The recent excavations conducted by Drs. Goessler and Sontheimer on the site of the Roman camp at Cannstatt are reported upon at length in *Römisch-Germanisches Korrespondenzblatt*, I, 1908, pp. 60–64. The praetorium was completely uncovered and parts of several other buildings laid bare. The minor finds in terra-cotta and in bronze were very numerous. Traces of a pre-Roman settlement were found, and the Roman occupation dated as far back as the first century A.D.

DUNAPENTELE.—The Clay Model of a Fortification Gate.—In *Römisch-Germanisches Korrespondenzblatt*, I, 1908, pp. 41–46 (4 figs.), R. ENGELMANN publishes the clay model of a fortification gate found by Mahler in 1907 at Dunapentele, the ancient Intercisa, on the Danube. The gate with its three openings is flanked by towers in one of which are three windows one above the other. Over the gate and just under the projecting roof are four more windows side by side. Below these is the inscription *Ilarus fecit porta(m) fel(icitate)m*. He thinks that this was probably the architect's original model for one of the town gates. It was much broken when found, but practically all the pieces of it were recovered. F. DREXEL discusses this monument at some length (*ibid.* pp. 57–59; fig.) and shows that two of the fragments belong to a second model. This was a grave monument in the form of a square building with vaulted passageways running through it in each direction. Above was a second story with two windows on each side and higher still a pyramidal roof ending in a pinnacle. He argues that these were not real models, but were made by some potter for his own amusement; that the gateway is represented as seen from within.

HOVEN.—Roman Graves.—Six Roman graves have been opened at Hoven near Düren. Numerous vases found in them show that they date from the third century A.D. (SCHOOF, *Römisch-Germanisches Korrespondenzblatt*, I, 1908, pp. 59–60.)

KÖNIGSBERG.—Vases with a Meander Decoration.—In *Z. Ethn.* XL, 1908, pp. 772–775 (6 figs.), W. HINDENBURG publishes two vases adorned with a meander of the East Germanic pattern found near Königsberg. They date from the first century A.D.

LENGOWO.—Hoard of Denarii in Free Germany.—In *Z. Num.* XXVI, 1907, pp. 304–316, K. REGLING describes in detail a hoard of 215 Roman denarii, ranging in date from Nero to Marcus Aurelius, found in the spring of 1906 in Lengowo (province of Posen). The hoard is striking for the fact that it was concealed (or lost in the moorland) in free Germany, as also for the fewness of the later coins in comparison with those of Trajan and Hadrian, which were 123 in number.

LESSENICH.—Dedications to the Matronae Vacallinehae.—In *Römisch-Germanisches Korrespondenzblatt*, I, 1908, pp. 53–54, H. LEHNER

publishes the dedicatory inscriptions from three altars of the *Matronae Vacallinehae* recently found near Lessenich. The largest altar is 73 cm. high and 37 cm. wide. Other dedications to these goddesses have been found in the vicinity, and it is probable that they had an important sanctuary in this neighborhood.

MAYEN IN DER EIFEL.—*The Neolithic Town.*—The neolithic town at Mayen in der Eifel (*A.J.A.* XII, p. 372) has been further examined and found to be smaller than was first reported. It is oval in shape, 360 m. long from north to south and 220 m. from east to west. The moat surrounding it was interrupted by several passageways. The complicated gateway, with numerous holes for posts and beams, has been laid bare. (*Römisch-Germanisches Korrespondenzblatt*, I, 1908, p. 47.)

SOLLER.—*Remains of a Roman Aqueduct.*—The remains of a Roman aqueduct have been found at Solter, near Düren. (*Schoor, Römisch-Germanisches Korrespondenzblatt*, I, 1908, p. 59.)

SOUTHWESTERN GERMANY.—*The Neolithic Settlements.*—A. SCHLIZ, in *Römisch-Germanisches Korrespondenzblatt*, I, 1908, pp. 69-75, describes three mounds, two belonging to the necropolis of the Heuchelberg and one on the other side of the Neckar, which are typical of a large number which were explored. They show modifications due to a change from the practice of burial to that of cremation. Besides sepulchral vases, a large amount of household pottery was found, showing affinity with widely separated peoples. The finds also show that the characteristic feature of the string-pattern pottery (see *A.J.A.* XI, p. 232) is not the decoration, but the form and the material. It is more widely distributed than was formerly supposed.

THOLEY IM HOCHWALD.—*Remains of a Roman Bath.*—There have been found, under the floor of the parish church at Tholey im Hochwald, the remains of a Roman building which seems to have been the bath attached to a villa. The size of the frigidarium shows that the villa must have been large and wealthy. (*Römisch-Germanisches Korrespondenzblatt*, I, 1908, p. 47.)

TREVES.—*The Excavations in the Amphitheatre.*—The excavations begun in the amphitheatre at Treves three years ago have been continued. The most important finds were a number of pieces of several ivory *pyxides*. Among the scenes carved on them are Daniel in the lion's den, the three youths in the fiery furnace, and a Pan playing the flute. (*Römisch-Germanisches Korrespondenzblatt*, I, 1908, p. 47.)

AUSTRIA-HUNGARY

ASSERIA.—*Recent Excavations.*—In *Jh. Oest. Arch. I.* XI, 1908, Beiblatt, cols. 17-88 (63 figs.), H. LIEBL and W. WILBERG describe their recent excavations at the ancient Asseria, which is on the road from Zara to Knin, four hours from Benkovac. The town was destroyed in the sixth century A.D. The walls of fortification are preserved for almost their entire extent, in places to a height of ten courses. There were three gates and a small door. The chief entrance, which was at the north, was an imposing gate dedicated to Trajan, as an inscription shows. About the forum a complex mass of buildings with colonnades in front of them was uncovered.

House walls were found in a number of places in the town. Nine fragmentary pieces of sculpture, none of them important, and thirty-one inscriptions were discovered, besides numerous minor objects.

CARNUNTUM.—Recent Acquisitions of the Museum.—The museum at Carnuntum has recently acquired forty inscriptions from the collection of Anton Widter, including the gravestone of the German king Aistomodius (*C.I.L.* III, 4453), besides various sculptures. Among the coins found during the year and now in the museum is a rare coin of the Emperor Regalianus. (*Jh. Oest. Arch. I. XI*, 1908, Beiblatt, cols. 10 and 11.)

A Terra Sigillata Plate.—In *Jh. Oest. Arch. I. X*, 1908, pp. 330-344 (pl.; 5 figs.), J. ZINGERLE publishes the fragments of a rectangular plate of terra sigillata from Carnuntum, the most interesting feature of which is a scene in three small panels on the rim representing the adventure of Odysseus with Circe. The hero is seated sword in hand at the left, while Circe, identified by her name in Greek letters, is kneeling before him. There is a large pot on the ground, and, above, the bar of the loom. A similar scene is found on a wall-painting from the Esquiline. The plate dates from the second century A.D. and was probably made in the vicinity of Trèves.

SALONA.—Recent Excavations.—Recent excavations at Salona have uncovered a basilica built in the time of Constans (333-350 A.D.), a bath, and a building of the time of Bishop Petrus (554-562). On each side of the Porta Caesarea an eight-sided tower was found. The old town lay to the west of the gate as far as the amphitheatre, while the new town was east of the gate (*Jh. Oest. Arch. I. XI*, 1908, Beiblatt, cols. 4 and 5).

SPALATO.—A Marble Head.—In *Jh. Oest. Arch. I. XI*, 1908, pp. 115-117 (2 figs.), A. HEKLER publishes a female head of marble 32 cm. high in the museum at Spalato. The nose and chin are badly broken; otherwise it is well preserved. The face is turned slightly to the right, the lips are parted, and the eyes have an intense expression. The hair is carried in two wavy masses about the sides of the head, but is only roughly worked on top. The figure must have worn a diadem or perhaps a helmet. The head is in the style of Scopas.

STARIGRAD.—The Roman Town Walls.—Excavations at Starigrad, the Roman Argyruntum, have revealed the course of the town walls and brought to light several ancient streets and hundreds of Roman graves. (*Jh. Oest. Arch. I. XI*, 1908, Beiblatt, col. 7.)

VIENNA.—Antiquities in the Wix Collection.—In *Jh. Oest. Arch. I. XI*, 1908, pp. 142-164 (4 pls.; 22 figs.), H. SITTE describes the more important sculptures in the collection of Adolfo Wix at Vienna. All of them came from Thasos. They are: 1. An archaic Apollo head, 27 cm. high, well preserved except for a break on the nose. It probably dates from the first half of the sixth century B.C. and is a good example of Ionic sculpture of this date. 2. A headless draped female figure, 66 cm. high, of the end of the fifth century. The head was set in. 3. A seated Cybele, 42 cm. high, with head missing. 4. A half-veiled female head from a grave stele of the fourth century. 5. A beautiful female head of white marble, 32 cm. high, from a fourth-century grave stele. The head is veiled and slightly turned to the right. A similar head appears on a standing figure in the museum at Constantinople. 6. An Apollo head of the fourth century, 26.5 cm. high. 7. A headless standing female figure, 1.06 m. high, fully draped, with right

hand resting on a pillar and left hand on her hip, of Hellenistic date. 8. Two bearded heads of Heracles of the third century. 9. The head and body of a Dionysus in high relief, 64.5 cm. high, of Roman date. 10. A Hermes, 78 cm. high, of Roman date, broken off just below the knees. 11. A round grave relief with portrait of a young woman, of Roman date. 12. A carved pilaster capital of the fifth century A.D. *Ibid.* XI, 1908, Beiblatt, cols. 97-102 (6 figs.), the same writer describes the antiquities from Amphipolis in this collection. Among the terra-cottas are a woman seated, holding a patera in her right hand and wearing the *pilos*; eight so-called Attis figures, and a sleeping shepherd boy. There is a figure of Nike, 0.655 m. high, without head or arms, of Roman date, and two late reliefs of mounted huntsmen. There is a good bronze statuette of Zeus, 0.084 m. high, of unknown provenance. The god is nude and probably held the sceptre in his raised left hand. Part of the thunderbolt in his right hand and the feet are missing.

VIRUNUM. — **The Foundations of a Temple.** — The foundations of a temple have been found on the Helenenberge near Virunum. The work of excavation has not yet progressed sufficiently for its identification. (*Jh. Oest. Arch.* I. XI, 1908, Beiblatt, cols. 9 and 10.)

GREAT BRITAIN

HOARDS OF ROMAN COINS IN ENGLAND. — G. F. HILL describes two hoards of Roman coins found in England in *Num. Chron.* 1908, pp. 208-221: the first was unearthed in May, 1907, during the construction of the Brooklands Motor-Track, Weybridge. It was contained in an earthen pot, and consisted of bronze coins of the tetrarchy (297-305), of various mints. One hundred and thirty-seven are described in detail; others — perhaps many others — disappeared into the pockets of the workmen. The second collection is of 318 silver coins of the late fourth century, said to have formed part of a hoard dug up at Icklingham, in Surrey, many years ago. The mints vary, Trèves predominating. A full analysis is given, and the hoard must be compared with that found at Grovely Wood (cf. *Num. Chron.* 1906, pp. 329 ff.; *A.J.A.* XII, 118). "In connection with the numerous finds of coins in England dating from [this period], Professor Oman calls my attention to a passage in the A.-S. Chronicle under the year 418, stating that in this year the Romans gathered together all the treasure that they had in Britain, and some they buried so that no man might find it, and some they carried away with them to Gaul."

A GRABCO-ROMAN BRONZE LAMP. — A beautiful bronze hanging lamp, recently acquired in England and said to have been found in Switzerland, represents a boat with a figure of the infant Heracles reclining in the stern and strangling the two serpents. The association of this myth with a boat is probably occasioned only by the convenience of the boat form for a lamp. (F. H. MARSHALL, *J.H.S.* XXVIII, 1908, p. 273; 2 pls.)

CAERWENT. — **Recent Excavations.** — In *Archaeologia*, LX, 1907, pp. 451-464 (3 pls.; 5 figs.), T. ASHBY describes the excavations at Caerwent in 1906. A large house (No. VII N) was uncovered and is described in detail.

CROYDON. — **Hoard of Roman Bronzes.** — During the summer of 1905 some workmen, constructing a drain at the South End district of

Croydon, England, found an earthen pot containing nearly 300 Roman *sestertii*, *dupondii*, and *asses* dating from the reign of Claudius to that of Antoninus Pius. Of these 281 are described in detail by FREDK. A. WALTERS in *Num. Chron.*, 1908, pp. 353-372 (2 pls.). The author is inclined to think that at least the coins of Antoninus Pius of the Britannia type were struck in England, or especially for circulation there. The *dupondii*, as usual, excelled the *asses* in fabric. Analysis of two coins of the younger Faustina showed: for the *dupondius*, copper, 83.4 per cent, tin, 8.5, lead (chiefly), 8.1; for the *as*, copper, 99.65 per cent. These analyses practically correspond with those of Augustan coins. Other discoveries make it probable that a Roman station of some importance (Noviomagus?) lay near Croydon.

LONDON.—*New Sabaeen Inscriptions in the British Museum.*—In *R. Séin.* XVI, 1908, pp. 293-301, J. HALÉVY publishes in Hebrew transliteration and translation three new Sabaeen inscriptions in the British Museum.

NEWSTEAD.—*Roman Remains.*—In *Proc. Soc. Ant.* XXI, 1907, pp. 469-471, C. H. READ gives a brief account of the Roman remains found at Newstead since 1905. The most important objects are three helmets, two of which are of iron; part of a belt having two large silver bosses; and some pieces of metal which may be armor.

OXFORD.—*The Ashmolean Museum.*—The contents of a tomb found at Abydos, Egypt, including cylinders inscribed with the names of Senusert III and Amenemhat III (end of the twelfth dynasty) and remains of an imported Cretan vase of Middle Minoan III style are now in the Ashmolean Museum. These objects show that the Middle Minoan III period was contemporaneous with the twelfth Egyptian dynasty. The Museum has also received a series of terra-cotta votive statuettes from Petsofa, near Palaikastro, a bronze statuette of a warrior from Dodona, inscribed NIKIAZ MANEΘEKEN (about 520 B.C.), and several vases. Three of these are described by J. D. BEAZLEY in *J.H.S.* XVIII, 1908, pp. 313-318 (3 pls.). A rather late black-figured pelike has on one side a representation of a shoemaker's shop, similar to one in Boston, but not so good, and on the other a scene connected with the popular stories of the birth of Pan, such as might have been made the subject of a satyr play about the time the worship of the god was introduced at Athens, in 490. An early red-figured crater *a colonnette* is decorated with a single unframed figure on each side, a scheme that is not common in this style of vase. They are athletes, a discus-thrower feeling for his footholds, and a boxer with his strap, getting out of the other's way. A red-figured bell crater shows a hastily drawn but lively scene in a potter's workshop of the fifth century B.C.

PETERSFIELD.—*The Roman Villa.*—In *Cl. R.* XXII, 1908, pp. 161-162, A. M. WILLIAMS gives an account of the Roman villa one mile west of Petersfield. There were three wings around a courtyard, and a wall and gateway on the fourth side. The north wing consisted of living-rooms and a rectangular hall or yard subdivided by two rows of six stone bases for columns. The west wing was composed of an elaborate group of baths; the east wing of sheds or outhouses, but there is an octagonal chamber where it joins the north wing. On the evidence of coins the villa was occupied between 265 and 337 A.D.

RIBCHESTER.—Recent Excavations at the Roman Fort.—In *Cl. R.* XXII, 1908, pp. 196-197, R. S. CONWAY reports upon the excavations carried on at the Roman fort at Ribchester in the spring of 1908 by T. May, G. L. Cheesman, and others. The north wall with its gate and two towers was located, and, within the enclosure, two substantial buildings used as granaries. Remains of burnt wheat were found in both of them. A fragmentary inscription from the main building has the beginnings of five lines which are sufficient to date it between 198 and 211 A.D.

SILCHESTER.—The Excavations of 1906.—In *Archaeologia*, LX, 1907, pp. 431-450 (2 pls.; 8 figs.), W. H. ST. JOHN HOPE reports upon the excavations at Silchester in 1906. The work was confined to *Insula XXXIV*, in which a large house was uncovered.

SULHAM.—A Burial Place of the Bronze Age.—In *Proc. Soc. Ant.* XXI, 1907, pp. 308-314, O. A. SHRUBSOLE describes a burial place of the bronze age found at Sulham in 1906, and records other undescribed burial places of the same period in Berkshire.

WEYBRIDGE.—A Bronze Bucket of the Early Iron Age.—In *Proc. Soc. Ant.* XXI, 1907, pp. 464-469 (pl.; fig.), W. DALE publishes a bronze bucket of the early iron age found at Weybridge in Surrey. R. A. SMITH shows that it belongs to a well-known Hallstatt type and that it is the first of its kind to be found in Britain.

AFRICA

CARTHAGE.—A Dedication to the God Hero.—A. MERLIN publishes in *B. Soc. Ant. Fr.* 1908, pp. 128-131, a short dedication to the god Hero or Heros recently found at Carthage. This god had an important place in the religion of the eastern part of the Roman empire, especially in Thrace, along the Danube, in Asia Minor and in Egypt, but no reference to him has been previously found in northern Africa. The name was probably originally **Hḡer*, as the genitive form **Hḡeros* shows, and was not of Greek origin. The god is usually represented as a horseman or hunter armed with a spear and accompanied by a dog or a boar.



FIGURE 8.—BRONZE EROS
FROM MAHDIA.

MAHDIA.—Bronzes from the Sea.—In *C. R. Acad. Insc.* 1908, pp. 245-254 (5 figs.), 386-388, A. MERLIN gives an account of the ancient bronzes found in the sea off Mahdia. In June, 1907, the crew of a Greek boat fishing for sponges found, about 7 km. northeast of Cape Africa and halfway between Thapsus and Sullectum, a great mass of ancient remains. They lie at a depth of 42 m. There are three heaps of columns in the midst of which were found objects of bronze. Some of these were too heavy to move, but several pieces were brought to land. The most important are: 1. A nude Eros, 1.40 m. high, standing with the weight on the left leg and

the right leg drawn back (Fig. 8). The right hand touches the side of the head. The hair, which consists of little curls, is cut short in front and is crowned with a garland of leaves. The left arm and part of the left thigh are missing. The feet are still filled with lead run in to preserve the equilibrium. The head bears some resemblance to certain heads of athletes, but the figure, as a whole, has much charm and is probably a copy of a bronze Eros of Praxiteles. 2. A Dionysus in the shape of a herm 1 m. high. The god is represented with a long beard. The pillar is slightly broken at the bottom, but the figure is otherwise perfect. It bears the inscription Βόηθος Καλχηδόνιος ἐποίει. Boethus is known for his group of the boy and the goose. 3. Two female heads in high relief, 0.20 m. high, which decorated the angles of two cornices (Fig. 9). The heads are similar, but not quite alike. Both had the pupils of the eyes set in. Among the other objects are the statuette of an Eros 0.32 m. high; a mask representing a laughing child; three



FIGURE 9. — HEAD AS CORNICE DECORATION.

lamps of rather elaborate pattern; two small columns, one 1.50 m. high with a Corinthian capital; and various ornaments from furniture. A circular piece of marble carved with acanthus leaves and acorns was also recovered. All of these objects must have been lost in a shipwreck.

TUNIS. — **The Roman Road from Theveste to Thelepte.** — The numerous milestones along the line of the Roman road between Theveste and Thelepte have led DONAU to examine its present condition. His results are published in *M. Soc. Ant. Fr.* LXVII, 1907, pp. 137-215. The ancient road can be traced for its whole length. The first forty-six milestones are numbered from Theveste, the remaining eight from Thelepte. At several places crossroads led to ancient towns now masses of ruins. The road to Cillium (Kasserine) branched off at the fiftieth milestone. Seventy-eight inscriptions found along the way accompany the article. An effort was made to trace the Roman road from Thelepte to Capsa, but it could be followed with certainty only to the seventh milestone from each end. Five more inscriptions found along this route are published.

UCHI MAIUS — **New Inscriptions.** — In *Notes et Documents*, II, 1908, pp. 1-125 (7 figs.; map) A. MERLIN and L. POINSSOT publish with comment 182 Latin inscriptions found by Captain H. Gondouin at the site of Uchi Maius, the modern Henchir ed-Douamis in Tunis. A brief account of the site and of the remains of the principal buildings serves as an introduction.

UNITED STATES

BOSTON. — **Enamelled Tiles from Egypt.** — In *B. Mus. F. A.* VI, 1908, pp. 47-50 (11 figs.) L. E. R. publishes briefly a series of enamelled tiles in the Boston Museum of Fine Arts which once formed a part of the wall decoration of a building of Rameses III. It includes portraits in color of Syrians, Philistines, Amorites, Hittites, and natives of Kush.

CHICAGO. — **Recent Acquisitions of the Art Institute.** — The Art Institute of Chicago has recently acquired fourteen Greek vases mostly from the Van Branteghem collection in Brussels. Among them are three white lecythi, one of which is inscribed Εὐαίων καλός (Klein, *Liebingsinschriften*, p. 70), and a red-figured cylix inscribed Ἰπποδάμιας καλός (Klein, *ibid.* p. 55). A Roman lamp with a figure of Victory bears the inscription *Annum novum faustum felicem mihi (agas)*. It is published by Fröhner in *La collection Eugène Piot (Bulletin Art Inst. of Chicago, I, 1908, pp. 12-13 and 29)*.

NEW YORK. — **METROPOLITAN MUSEUM.** — **Recent Acquisitions.** — In addition to material from the pyramid at Lisht the Metropolitan Museum of New York has recently acquired two offering chambers from mastaba tombs of the fifth dynasty at Sakkara. The walls of both are covered with reliefs representing the best work of the Old Empire. One of the chambers was published by Mariette (*Mastabas Tomb D, 3*). A granite statuette of a priest of the twenty-sixth dynasty, a bronze statuette of Neith of the same period, and a sphinx of quartzite, bearing the head of Thothmes III, were also acquired. (A. M. L. in *B. Metr. Mus.* III, 1908, pp. 220-223; 5 figs.)

EARLY CHRISTIAN, BYZANTINE, MEDIAEVAL, AND
RENAISSANCE ART

GENERAL AND MISCELLANEOUS

EGYPT. — **KARM ABOUM.** — **The City of St. Menas.** — At Karm Aboum (Abu Mena), in the Mareotic desert, C. M. Kaufmann and J. C. Ewald Falls, aided by a subvention from the city of Frankfort, have uncovered (1905-08) a great Christian sanctuary (of St. Menas), with basilicas, a baptistery, and bathing establishment. Inscriptions, ostraca, etc., were found in great numbers. The constructions date from the fifth to the ninth century. (*R. Arch.* XI, 1908, p. 418, from C. M. KAUFMANN, *Frankfurter Zeitung*, April 10, 1908.)

OASIS OF KHARGA. — **Recent Excavations.** — In *B. Metr. Mus.* III, 1908, pp. 203-208 (7 figs.), A. M. L. (YTHGOE) reports upon his excavations in the Christian cemetery of El Bagawat, oasis of Kharga, in the spring of 1908. The numerous tomb chapels were found to be of mud brick faced with white plaster. They are usually square, roofed with domes, and show a mixture of classical and Egyptian motives. The tombs provided with such chapels consist of the chapel itself with a perpendicular shaft, usually in the centre, cut in the rock to a depth of about three metres and having a burial chamber at the bottom. The bodies were wrapped in many thicknesses of cloth, bound outside with flat bands crossing and re-crossing in a diamond pattern, and were not enclosed in coffins. Most of the chapels were without decoration, but in one the walls were covered with

pictures of allegorical and biblical personages, and in another with biblical scenes. There are many Coptic and Arabic *graffiti*, interesting epigraphically, upon the walls. The ordinary graves with superstructure consist of the grave itself cut in the sandstone rock and covered with a low superstructure, either rectangular or oval. An examination of the mound of Ain el Turba, near the cemetery, showed that it originally consisted of houses of mud brick. Much pottery was found here, besides ostraca, wooden tablets inscribed in Greek, etc. The coins date from Constantine to Arcadius, thus dating this group of houses in the fourth century.

FARKIN.—**An Inscription of an Armenian King.**—In *Klio*, VIII, 1908, pp. 497-520 (pl.; 2 figs.), C. F. LEHMANN-HAUPT publishes a long, though much injured, Greek inscription at Farkin, the ancient Tigranocerta, in Armenia. It is cut upon eight blocks of the town wall and concerns the dealings of an Armenian king with the inhabitants of Tigranocerta, who had rebelled and fought against him. He argues that the king was Pap and that the inscription should be dated in the year 372 A.D.

PALESTINE.—**JERUSALEM.**—**The Frescoes of the Church of the Cloister of the Holy Cross.**—A. BAUMSTARK, in *Monatshefte f. Kunstwiss.* I, 1908, pp. 771-784, describes and illustrates the frescoes adorning the walls of the Church of the Cloister of the Holy Cross, situated on the hills west of Jerusalem. They are dated by inscriptions in the seventeenth century, but the writer believes that they are restorations after much earlier originals, which possibly date back to the eleventh century. Much interest is attached to the frescoes by reason of their departure in many respects from the Byzantine iconography set forth in the famous Painters' Manual of Mt. Athos.

TURKEY.—**SALONICA.**—**Mosaics in Hagios Demetrios.**—Repairs to the church of Hagios Demetrios in the early part of 1908 brought to light a series of interesting mosaics, which are closely related to those of S. Apollinare Nuovo at Ravenna, but differ from these in having to do, not with a number of saints, but chiefly with St. Demetrius alone. They also furnish evidence regarding the origin of the quadrate nimbus. (J. STRZYGOWSKI, in *Monatshefte f. Kunstwiss.* I, 1908, pp. 1019-1022.)

DENMARK.—**NIVAAGAARD.**—**A Madonna by Luini.**—G. FRIZZONI publishes, in *Rass. d'Arte*, VIII, 1908, pp. 135-136, a Madonna by Luini, which is now in the Hage collection at Nivaagaard, Denmark. It belonged formerly to Sir George Donaldson in London.

NORWAY.—**OSEBERG.**—**A Viking Ship.**—In *C. R. Acad. Insc.* 1908, pp. 389-394, G. GUSTAFSON describes a richly ornamented Viking ship found in a circular mound at Oseberg, 100 km. south of Christiania. It is entirely of oak, 21.50 m. long and 5 m. wide, and had fifteen oars on each side. A small burial chamber of wood was erected in the ship, and two bodies, perhaps of a queen and her servant, laid in it. The tomb had been robbed long ago, but objects in other parts of the ship were undisturbed. Among them was a four-wheeled chariot complete and four sledges. The chariot was adorned with reliefs of fantastic animals, two small scenes, human heads, etc. The ornament shows two styles, one being the last phase of an ancient art, the other derived from the Carolingian Renaissance. The ship dates from about 800 A.D., and is the finest of the three which have so far been found. It will be set up in the museum at Christiania.

SWITZERLAND. — BERN. — A Reconstructed Altar-piece. — Four panels of an altar-piece, bearing scenes from the history of St. John Baptist, are preserved in the Bern Museum of Art, where they are ascribed to Heinrich Bichler. H. Voss, in *Monatshefte f. Kunstwiss.* I, 1908, pp. 754-762, publishes three other panels of the same altar-piece, one of which he discovered in the Buda-Pesth Gallery, the other two in the castle of the Knights of St. John at Sonnenburg. He dates the altar in the closing years of the fifteenth century and assigns it to the "Master of the Carnations."

ITALY

BOLOGNA. — Acquisitions of the Pinacoteca. — The Pinacoteca at Bologna has recently received a David with the Head of Goliath by Carlo Dolci. (*Monatshefte f. Kunstwiss.* I, 1908, p. 1135.)

An Inscribed Crucifix. — A crucifix preserved in the Museo Civico at Bologna has the following inscription engraved upon it, being a dialogue between Christ and the Virgin, showing that the Crucified Christ once formed part of a larger group: *Fili! Quid, mator (sic). Deus es. Sum. Cur ita pendes? Ne genus humanum c(on)vergat in interitum. Pacem satis inter vos (h)abeatis.* The artist's signature follows: *Petrus Alberici me fecit cum patre.* Above the nimbus of the Crucified is still another inscription, which gives us the date of the work: *ano (sic) MC. quo numerato et quinquageno nono post associato, i.e. 1159.* (F. DE MÉLY, in *B. Soc. Ant. Fr.* 1908, pp. 172-174.)

CAMPIONE. — New Monuments of Lombard Art. — F. MALAGUZZI VALERI, in *Rass. d'Arte*, VIII, 1908, pp. 167-174, describes the artistic treasures of the Lombard town of Campione, particularly those contained in the *Santuario*. Besides sculptures of the school of Amadeo and the Rodari, and frescoes of the fifteenth and sixteenth centuries, the church contains paintings of capital importance for the history of the early Lombard school: a series of frescoes on the north wall, representing scenes from the life of the Virgin and St. John Baptist (Fig. 10), and a large Last Judgment in the north portico, signed by Lanfranco dei Veri and his son Filippolo, — names entirely new in the history of Lombard art, — and dated 1400. The style is noteworthy for the use of agitated gestures to give expression, and the introduction of contemporary costume and episode.

CANTELUPO. — Forgeries of Artists' Autographs? — V. FEDERICI, in *Arch. Stor. Patr.* 1907, pp. 486 ff., published a series of eighteen documents which he discovered in the Archivio Camuccini in Cantelupo. They record payments made from the papal treasury to various artists and receipts therefor, the list beginning with Donatello and ending with Bernini. But one of the payments purports to be made to Masaccio in 1438, or ten years after his death, another contains the receipt in Michelangelo's hand for a sum paid him in 1517, during the whole of which year he was at Carrara and Florence, etc., etc. Such inconsistencies point to bare-faced forgeries, and the documents are so considered by G. GRONAU (*Monatshefte f. Kunstwiss.* I, 1908, pp. 673-675), who points out that the Camuccini collection was made in the sixties of the last century, at a time when such forgeries were rife.



FIGURE 10. — FRESQUES AT CAMPIONE.

CARPINETA.—A Madonna by Paolo da Venezia.—There is a Madonna by Paolo da Venezia in the parish church of Carpineta, near Cesena, signed †PAVLVS DE VENECIIS PIXIT | MCCCXLVII. (G. GIGLI in *Rass. d'Arte*, VIII, 1908, p. 182.)

CHIETI.—A Novelty of Iconography.—In *Bollettino d'Arte*, II, 1908, pp. 396-397, A. COLASANTI publishes a curious Madonna which is preserved in the *municipio* at Chieti. The Virgin is represented with nude breasts

from which spring streams of milk directed to the mouths of suffering souls in purgatory, who rise amid flames from little holes in the ground about her. The writer assigns the picture to Cola d'Amatrice.

FIESOLE.—**Curious Barbarian Burial.**—On the northwest declivity of Fiesole, within the limits of the ancient ring wall, were discovered remains of a house of late date facing upon a street, and buried in a grave constructed immediately before the front door, and at right angles to it (therefore under the roadway), in such a manner that the feet were directly under the threshold, a skeleton, recognized by the accompanying articles to be that of a woman. The pottery showed the burial to date from the age of the barbarian invasions, between the Gothic and Langobardic domination. The grave was indubitably constructed while the house was inhabited, or habitable. (A. PASQUI, *Not. Scav.* 1907, pp. 728-731; 2 figs.)

FLORENCE.—**Projected Changes in the Uffizi.**—It is proposed, in order to protect the Uffizi from danger of fire, to tear down the adjacent buildings and isolate the gallery in the midst of a park. The post-office and the library are, according to the proposed plans, to be moved elsewhere. The archives will remain. The room thus acquired will be used for housing the pictures now in the Academy, the tapestries now in the Museo Archeologico, the contents of the Museo Archeologico itself, and a sculpture gallery formed from the pieces in the Uffizi and those in the Bargello. A cast collection will also eventually be installed in the Uffizi. The Bargello will be turned into a museum of industrial art. (A. GOTTSCHIEWSKI, *Monatshefte f. Kunstwiss.* I, 1908, pp. 452-454.)

Recent Acquisitions of the Uffizi.—These are: two panels painted on both sides with the subject of the Crucifixion, Flight into Egypt, Massacre of the Innocents, and St. Joseph between Two Shepherds, by G. F. Carotto (*Rass. d'Arte*, July, 1908, *Cronaca*); a drawing by Titian (the sketch for the portrait of Francesco Maria Rovere); and a portrait of Girolamo Romanino by the painter himself. (*Monatshefte f. Kunstwiss.* I, 1908, pp. 1133-1134.)

A Drawing by Titian.—E. JACOBSEN continues his study of drawings by Titian (cf. *A.J.A.* XII, p. 382) with the publication of a sketch in the Uffizi, a study for the figure of Jacopo Pesaro, kneeling before the Virgin in the famous Madonna of the Pesaro family, in the church of the Frari in Venice (*Gaz. B.-A.* XL, 1908, pp. 113-119.)

A Fourteenth Century Madonna.—The restoration and opening of the tabernacles of Florence has been determined upon by the city administration. This has called attention to one of these tabernacles, situated at the corner of Via della Chiesa and Via del Leone. Closed until now, its reopening has disclosed a Madonna with Saints John and Bernard (?), showing a mixture of the Sienese and Giottesque. It is possibly the work of Maso Fiorentino. (L. H. in *Chron. Arts*, 1908, p. 412, after A. CHIAPPELLI in *Giornale d'Italia*.)

The Frescoes at Le Campora.—The frescoes in the chapel of the Augustinian cloister at Le Campora, south of Florence, are described by O. SIRÉN in *Monatshefte f. Kunstwiss.* I, 1908, pp. 503-510. They relate to episodes in the life of St. Anthony. He dates them about 1372-1375 and assigns them to a close follower of Giotto's style, possibly Michelino.

A New Filippo Lippi.—Carlo Gamba has recognized in a painting preserved in the church of S. Gaetano, hitherto ascribed to Ghirlandajo's

School, a work of Filippo Lippi. It is the central group of a Crucifixion, cut out of a larger composition, and represents the Crucified, with the Magdalen prostrate at the foot of the cross, and Sts. Jerome and Francis kneeling at either side. (A. GOTTSCHESKI, *Monatshefte f. Kunstwiss.* I, 1908, pp. 548-549.)

GENOA.—**Four Pictures by Tiepolo.**—There are at Genoa four pictures by Tiepolo illustrating episodes from *Gerusalemme Liberata*: the Love of Rinaldo and Armida, the Arrival of Ubaldo and Guelfo at the Enchanted Isle, the Parting of Rinaldo and Armida, and the Departure of Rinaldo for the Crusades. They belong to Sig. A. P. Cartier, who submitted them recently to the Brera for judgment. This occasioned their publication in *Rass. d' Arte*, VIII, 1908, p. 179, by F. MALAGUZZI VALERI.

LUCCA.—**Frescoes by Benozzo Gozzoli.**—Repairs to the church of S. Francesco in Lucca having occasioned the removal of a thick coat of plaster from one of the chapels, it appeared that the lunettes of its walls were adorned with frescoes by Benozzo Gozzoli. The Nativity on the left wall is nearly all gone, as well as the Annunciation on the altar wall. But the Presentation of the Virgin and a *Sposalizio* in the right wall are practically intact save for a ruined space between the scenes. The treatment is remarkable, both scenes being combined into one composition. (NELLY ERICHSEN, *Rass. d' Arte*, VIII, 1908, pp. 75-76.)

MILAN.—**A Relief by Bambaia.**—D. SANT' AMBROGIO publishes in *Rass. d' Arte*, VIII, 1908, p. 79, a relief in the Castello Sforzesco representing the martyrdom of St. Agnes, which he attributes to Agostino Busti, called the Bambaia.

Acquisitions of the Brera.—The Brera at Milan has acquired a "Portrait of a member of the house of Martinengo" by Romanino (reproduced in *Rass. d' Arte*, VIII, 1908, p. 103) and a St. Jerome by Cesare da Sesto (*Monatshefte f. Kunstwiss.* I, 1908, p. 560).

Acquisitions of the Poldo-Pezzoli Museum.—The Poldo-Pezzoli Museum has acquired the Triumph of Bacchus and Ariadne by Cima da Conegliano (*Monatshefte für Kunstwissenschaft*, I, 1908, p. 560; discussed by G. FRIZZONI in an article on Cima's mythological pictures, in *Rass. d' Arte*, 1908, pp. 41-42); a Madonna by Jacopo Bellini; a signed picture by Basaiti; and a composition by Lorenzo Lotto. (F. MALAGUZZI VALERI, *Rass. d' Arte*, VIII, 1908, p. 166.)

ORTE.—**Ancient Tomb used again in Byzantine Period.**—In the locality near Orte called "Le Cese" an ancient tomb has been found with an inscription AGATO + ET + AGATI + PR +, the Latin cross being used for interpunction. The inscription is apparently no earlier than the sixth century A.D. (A. BARTOLI, *Not. Scav.* 1907, pp. 433-437; fig.)

PERUGIA.—**An Early Work of Perugino.**—A. LUPATELLI communicates to *Rass. d' Arte*, VIII, 1908, pp. 90-94, an Annunciation in the possession of Count Emanuele Raineri of Perugia, which is obviously an early work of Perugino's. The interest of the picture lies in the fact that the artist has repeated, with transposition, the architectural background of Fiorenzo di Lorenzo's Miracle of S. Bernardino in the Perugia Gallery.

PIACENZA.—**Sketches by Pordenone.**—A. PETTORELLI illustrates in *Rass. d' Arte*, VIII, 1908, pp. 175-179, a series of painted sketches by Pordenone, most of which are designs for the *putti* of the cupola of S. Maria di Campagna at Piacenza.

PISA.—**Discovery of a Fresco.**—On that façade of the Hospital which looks toward the Cathedral at Pisa, a fresco of 1300 has been discovered, representing the Madonna with four saints. (*Rass. d'Arte*, VIII, 1908, July, *Cronaca*.)

RAVENNA.—**Discoveries in the Sarcophagus of S. Rainaldo.**—The opening of the tomb of Rainaldo Concorreggio († 1321) brought to light a number of well-preserved fragments of his pontifical robes, two silver glove-clasps ornamented with busts of Christ and the Virgin in *cloisonné*, and an engraved stone with the figures of Adam and Eve. (S. MURATORI, *Bollettino d'Arte*, II, 1908, pp. 324-337.)

ROME.—**Acquisitions of the Corsini Gallery.**—The Corsini Gallery has recently acquired the Adoration of the Shepherds and the Baptism of Christ by Greco. (*Chron. Arts*, 1908, p. 387, described by A. Rossi, *Bollettino d'Arte*, II, 1908, pp. 307-314.)

An Acquisition of the Vatican.—The Vatican has just received a collection of seventeen thousand coins, among them the one piece which

was still lacking in the series of Papal coins, a *scudo d'oro* bearing the image of Innocent IX. (*Chron. Arts*, 1908, p. 239.)

A Gothic House in Rome.—The origin of the name *Argentina*, given to the tower which used to dominate that quarter of Rome which centres around the Via del Sudario, has always troubled topographers. It now appears that it is derived from *Argentina* or *Argentoratum*, the Latin name for Strassburg, the native city of the builder of the house to which the tower belonged, i.e. Burkard, *ceremoniaris*, of Alexander Borgia. The house is a pure example of German Gothic and was built not long before



FIGURE 11.—TWO FIGURES FROM RAPHAEL'S SCHOOL OF ATHENS.

1503. It is now in part transformed into the Teatro Argentina. (M. PERNOT, *Chron. Arts*, 1908, pp. 289-290, after GNOLI, *Nuova Antologia*.)

A Tomb by Donatello.—R. CORWEGH in *Z. Bild. K. N. F.* XIX, 1908, pp. 186-188, publishes the tomb plate of a certain *Magister Jo. Scade* in

S. Maria del Popolo, which, by comparison with the tomb of Giovanni Crivelli, in S. Maria Araceli, he assigns to Donatello.

The Early Church of St. Chrysogonus.—Excavations under the sacristy of S. Crisogono in Trastevere have brought to light the apse of the primitive basilica, dating from the fifth century. The apse is decorated with paintings in imitation of *opus sectile marmoreum*, and has a confession, on the walls of which are traces of frescoes of the early Middle Ages. (O. MARUCCHI, *N. Bull. Arch. Crist.* 1908, pp. 149-150.)

Interesting Discoveries through Photography.—Three photographs are published by M. SEELIGER in *Monatshefte f. Kunstwiss.* I, 1908, pp. 791-794, which give remarkably clear evidence as to the technical methods of Raphael and Michelangelo. The first reproduces one of the *ignudi* of the Sistine ceiling and shows when the artist finished one day's work and began the next. Another shows the incisions made by the stylus in transferring to the wet plaster from the cartoons the lines of two figures of the School of Athens (Fig. 11). The third shows that Raphael painted the portrait of Julius II in the Miracle of Bolsena first as a beardless man with short hair, and afterward as bearded and with long hair.

SICILY.—**Gothic Doors and Windows.**—L. FIOCCA, in *Rass. d' Arte*, VIII, 1908, pp. 146-150, illustrates a series of Gothic portals and windows in Messina, Syracuse, Catania, Palermo, and other places.

TEANO.—**Christian Mosaic.**—An unfinished mosaic found at Teano, representing the Adoration of the Magi, is described at length by V. SPINAZZOLA in *Not. Scav.* 1907, pp. 697-703 (figs.).

TORCELLO.—**A Madonna by Domenico Gaggini.**—A Madonna by Domenico Gaggini, recently discovered in the cathedral at Torcello, shows that before he went to Sicily in 1465, Domenico must have resided on the peninsula not only at Naples and Genoa, but also at Venice or its neighborhood. (F. BURGER in *Monatshefte f. Kunstwiss.* I, 1908, pp. 653-654.)

VENICE.—**Acquisitions of the Academy.**—The Accademia di Belle Arti has recently acquired a portrait by Lorenzo Lotto; a Nativity, assigned to the same master, but of doubtful authenticity; an Adoration of the Magi, by Jacopo da Ponte; an Angel by Pier Maria Pennacchi; part of a polyptych of the Annunciation, with Saints; a Madonna in fresco, by Giovanni Buonconsiglio; two mythological pictures by Sebastiano Ricci; two landscapes with figures by Giambattista Zeis; a Madonna with Angels signed by Giovanni Francesco dal Zotto; a Mary in the Temple by Tintoretto (L. BROSCHE, *Monatshefte f. Kunstwiss.* I, 1908, pp. 316-317); a Madonna and S. Rocco by Francesco Morone; and a Family Group by Bernardino Licinio (*ibid.* pp. 1135-1136).

A Nativity by Lorenzo Lotto.—In *Bollettino d' Arte*, II, 1908, pp. 298-302, G. SINIGAGLIA describes a picture recently acquired by the Royal Galleries at Venice, which is the one described by Vasari, in his life of Lorenzo, as *finta in una notte*. The painting is remarkable for the lighting.

VERONA.—**Gold Ornaments of Barbarian Period.**—A tomb at Verona yielded four gold ornaments of a "barbarian" style: a cross of Maltese shape, decorated with a pattern of interlacing bands and dots and designed to be attached to clothing, two earrings of the "canestrino" type, and a finger ring. (G. GHIRARDINI, *Not. Scav.* 1908, pp. 121-124; 2 figs.)

A Fourteenth Century Crucifixion.—G. GEROLA, in *Bollettino d' Arte*,

II, 1908, pp. 303-306, publishes a group of statuary representing the Crucifixion, of which the Virgin, fainting in the arms of Veronica, is already in the Museo Civico at Verona, but the other members, the Crucifix, a kneeling Magdalen, and St. John, are to be found in the parish church at Cellere.

A Portrait of Pliny the Younger.—The figure carved in bas-relief on the upper pilaster at a corner of the Palazzo del Consiglio in Verona, once supposed to be the architect of the building, or Fra Giocondo, is now proved by the inscription carved on the book he holds and by the accounts of the building in the fifteenth century to be an effigy of Pliny the Younger. He is represented in half-figure and dressed in the garb of a French Dominican. (G. DA RE, *Madonna Verona*, 1908, pp. 105-109.)

The Year of Pisanello's Birth.—Professor Biadego has proved by documentary evidence that Pisanello was born in 1397, and not in 1380, as hitherto supposed. Inasmuch as the finest of the miniatures of the *Livre d'Heures* of the Duc de Berry at Chantilly were executed prior to 1416, it can no longer be doubted that the close resemblance of these miniatures to Pisanello's works is derived from their influence upon the Italian artist, and not the reverse. (S. REINACH, *C. R. Acad. Insc.* 1908, pp. 371-372.)

SPAIN

GRANADA.—**An Unpublished Collection of Paintings.**—Of the notable collection of paintings which Queen Isabella assembled at Granada in the Royal Chapel, some are concealed in obscure places, while thirty panels, belonging to triptychs or diptychs or isolated, have been inserted into the interior of the doors of the great reliquary, which, being opened but four times a year, has effectually concealed them until now. A description of this valuable collection, together with reproductions of the most important pieces, is contributed to *Gaz. B.-A.* XL, 1908, pp. 289-314, by M. GÓMEZ-MORENO. The article is translated by E. BERTAUX, who contests some of the author's attributions, notably a triptych of the Deposition, Calvary, and Resurrection, which Gómez-Moreno gives to van Outwater, while Bertaux agrees with Justi in assigning it to Thierry Bouts, and a Christ in the Garden, in which Bertaux refuses to see, as the author does, the hand of Botticelli, and assigns the picture to his school. Other painters represented in the collection are Hans Memling and Roger van der Weyden, two panels of whose famous triptych at Berlin are exactly repeated in two panels of the Granada collection. In response to questions whether the Berlin or the Spanish version is the original, W. BODE writes, in *Amtliche Berichte aus den kgl. Kunstsammlungen*, XXX, 1908, pp. 29-35, that in his opinion the Granada panels belong to the original altar which Pope Martin V gave to John II, father of Isabella, while the Berlin triptych is a replica made in Roger's own studio, and may still be the one which was once in the Carthusian monastery of Miraflores near Burgos, and was carried by Charles V on his travels.

PAMPELUÑA.—**A Flemish Artist in Navarre.**—E. BERTAUX has discovered in the archives of Navarre a document which shows us that the real appellation of Johan Lome, sculptor of the tomb of Charles the Noble and his queen in the cathedral of Pampeluña, was *Johan le home de Tornay*, as the official Spanish puts it, showing the existence of a Flemish school of

sculptors working in Spain in the first half of the fifteenth century. A number of works in Northern Spain may be given to *Janin Lomme* or to his school. (*Gaz. B.-A.* XL, 1908, pp. 89-112.)

FRANCE

ÉTAMPES.—**An Unknown Fresco.**—The *grenier* of the barracks of the gendarmerie of Étampes contains an ancient fresco, which apparently represents the donation of the county of Étampes to Louis d'Evreux by Philippe le Bel in 1307. (STEIN, *B. Soc. Ant. Fr.* 1907, pp. 329-330.)

LYON.—**The "History of the Magi" on a Carolingian Ivory.**—A Carolingian ivory plaque of the Musée de Lyon contains three scenes: the Adoration of the Magi; An Angel appearing to the Magi in sleep and pointing them the way; The Return of the Magi. The Return of the Magi is very rare before the Romanesque period. The Angel is equally rare, but appears in a similar scene in the manuscript of Gregory Nazianzen in the Bibliothèque Nationale (ninth century). (A. BOINET, *B. Soc. Ant. Fr.* 1908, pp. 115-120.)

MAISONNAIS (CHER).—**A Gothic Madonna.**—A Virgin and Child of the church of Maisonnais, which dates from the beginning of the fourteenth century, is remarkable for the heart which the virgin holds in her right hand. This refers no doubt to the relic of a priory of the neighborhood, called the *Prieuré d'Orsan*. This relic was the heart of Robert d'Arbrissel, founder of the priory, and the Madonna must therefore be the Notre Dame d'Orsan which once existed in this monastery. Another group, representing St. Anne and the infant Mary, is also preserved in the church of Maisonnais, and dates from the middle of the sixteenth century. It likewise comes in all probability from the *Prieuré d'Orsan*. (F. DESHOULIÈRES, *B. Soc. Ant. Fr.* 1908, pp. 90-94.)

PARIS.—**A Byzantine Coin-Weight.**—In *R. Ital. Num.* XXI, 1908, pp. 45-54 (fig.), E. BABELON describes and comments upon a small square plate of lead recently acquired by the Cabinet des Médailles at Paris. The plate is inscribed ΠΤΟΑΥΧΡΟΝΙΟΥ + + + ΟΒΡΥΖΟΝ, and weighs 21.52 gr. The author believes it to be the official weight of the amount of refined or coined gold delivered by the mint for an ounce (27.28 gr.) of crude gold delivered to it by an individual, the difference between the full ounce and this weight being the profit of the mint. The proper name would be that of the mint-official certifying the weight as accurate.

Acquisitions of the Louvre.—The Louvre has recently acquired: a portrait of an aged woman by Memling (*Chron. Arts*, 1908, pp. 226-227); a Christ with the Crown of Thorns by Murillo, formerly in the Beresford Hope collection (*ibid.* p. 250); the Prisoner of Murillo, bequeathed by Charles Drouet (*ibid.* p. 306); a portrait of a certain Pierre Quthe by François Clouet (the only picture signed by this artist), dated 1562 (*Burl. Mag.* XIII, 1908, pp. 230-233).

Stained Glass of the Thirteenth Century.—The Louvre has recently acquired the second medallion of what was originally a series of stained glass compositions, which may have ornamented a window in the church of St. Nicaise at Reims, destroyed in 1799. The medallions represent the martyrdom of St. Narcasius, and the funerals of himself and his sister St.

Eutropia. They date from the middle of the thirteenth century. (MARQUET DE VASSELLOT, *B. Soc. Ant. Fr.* 1908, pp. 80-84.)

Acquisitions of the Musée de Cluny.—The Musée de Cluny has recently made the following acquisitions: a series of pieces of Italian faience of the fourteenth century (legacy of M. Balet); a number of ivory figurines of the Virgin, and bronze objects of the thirteenth century (legacy of M. de Forey); a figure of the Dead Christ, of the school of Toulouse (fifteenth century); and a sixteenth century door panel carved with a male portrait. (*Chron. Arts.* 1908, p. 262.)

Italian Works in the Museum of Decorative Arts.—In *Gaz. B.-A.* XL, 1908, pp. 402-416, C. LÖESER describes the following paintings of Italian origin in the Musée des arts décoratifs: two cassone fronts by artists working under the influence of Cosimo Rosselli, the one representing the Betrothal of Dido and Aeneas, the other a Madonna with Sts. John Baptist and George; a small Martyrdom of St. Sebastian, Venetian, showing the influence of Mantegna and Antonello, and perhaps by Parentino; a large altar-piece recalling the early manner of Bonsignori; a crucifixion of the Ferrarese school; and a Giottesque panel, perhaps by Bernardo Daddi, representing a Miracle of St. Peter Martyr. Among the sculptures described are: a Florentine coffer with figures in relief, in the style of the Pollaiuoli; another in wood of Lombard workmanship dating from the early sixteenth century; a third, also in wood, belonging to the Bolognese school of the end of the Cinquecento; a sculptured stool of the same period; a Pietà in polychrome faience of the sixteenth century; a St. John in terra-cotta, by Minelli, and a seated Madonna, also by Minelli, or one of his pupils.

The Signature of Quentin Matsys.—The actual signature of the "Banker and his Wife" in the Louvre is not *Quentin Matsys Schilder 1518* (or 1519), but *Quinten Matsys schildert* (painted) 1514. This spelling of his first name is borne out by the signature on a Head of an Old Man in the collection of Mme. Edouard André: *Quintinus Metsys pingebat*. Matsys was the inventor of this popular *motif* of the "Banker and his Wife," and not Marinus, whose first rendering of the subject dates from 1538. (F. DE MÉLY, *Gaz. B.-A.* XL, 1908, pp. 215-227.)

VERNEUIL.—**A Holy Sepulchre of the Sixteenth Century.**—D. ROCHE in *Gaz. B.-A.*, XXXIX, 1908, pp. 403-420, describes and illustrates a Holy Sepulchre group, consisting of eight figures of the French school of the sixteenth century, which are scattered about the chapel of the chateau of Verneuil, a seat of the Counts de la Rochefoucauld.

BELGIUM AND HOLLAND

BRUSSELS.—**Acquisitions of the Museum.**—The old Museum at Brussels has acquired a Last Supper ascribed by H. Hymans to Pierre Coecke (1502-1550) and a Hunting Scene by Jan van Kessel the elder. (*Monatshefte f. Kunstwiss.* I, 1908, p. 678.)

NAMUR.—**The Evangelarium of St. Nicolas d'Oignies.**—An evangelarium which once formed part of the treasure of the priory of St. Nicolas d'Oignies, and is now preserved in the convent of the Soeurs de Notre-Dame at Namur, is described by W. H. JAMES WEALE in one of his series of articles upon this treasure, in *R. Art Chré.* IV, 1908, pp. 155-158. The

covers are of silver on wood, the upper one being adorned with a Crucifixion in relief surrounded by two bands of extremely delicate ornament, while the lower displays Christ enthroned, surrounded by the symbols of the Evangelists. On the lower cover, the outer band of ornament is broken by six panels of niello work, one of which contains the portrait of HVGO, the author of the work, who is represented kneeling and offering his book. The mention of the feast of St. Francis, the office for which was promulgated in 1229, shows that the work is later than this date, while the addition in another hand of the office for the Fête-Dieu, instituted in 1246, gives a lower date for the work.

Acquisitions of Dutch Museums.—The Rijksmuseum at Amsterdam has acquired from the Six collection thirty-nine paintings, of which the most important are the following: the Milk-maiden by Jan Vermeer van Delft; the Lute-player by Judith Leyster; the Skaters by Adriaen van Ostade; the Herring-seller by Gabriel Metsys; the Stable by Philip Wouwerman; and the Resting Shepherd Family by Adriaen van de Velde. The Museum at Leyden has recently received a Portrait-study by Rembrandt, the Lovers beneath a Tree by Jan Steen, and other accessions. (K. FRIESE in *Monatshefte f. Kunstwiss.* I, 1908, pp. 281-301.)

VEUR.—A, New Jan Steen.—K. FRIESE notes in *Monatshefte f. Kunstwiss.* I, 1908, p. 1140, the discovery of a picture by Jan Steen in the possession of J. Boer at Veur near Leidschendam. It represents a funeral, depicting the bier and bearers before a house, with a group of mourners.

GERMANY

ACQUISITIONS OF GERMAN MUSEUMS.—The Museum at Frankfort is now in possession of the results of C. M. Kaufmann's excavations at Karm-abu-Mina in Upper Egypt (see *A.J.A.* XI, 1907, p. 372). From the Rudolph Kann collection, the picture gallery has received the Portrait of an Aged Diplomat by Rubens. At Stuttgart the Painting Gallery has recently acquired a Christ on the Mount of Olives and a Flagellation by Burgkmair and the Martyrdom of St. James by an artist of the Regensburg School. (*Monatshefte f. Kunstwiss.* I, 1908, p. 451.)

A NEW FRAGMENT OF THE BIBLIA PAUPERUM.—J. KURZWELLY publishes in *Z. Bild. K. N. F.* XX, 1908, pp. 22-28, a fragment of a manuscript of the *Biblia Pauperum*, recently discovered by him, which dates from the early part of the fourteenth century, thus equalling in age the earliest known exemplars, and forming part of the original codex from which Cod. Max. 4 of the Grand-ducal library at Weimar and Clm. 23426 of the Munich Hof- und Staatsbibliothek were derived.

THE "BEAUTIFUL VIRGIN" IN OSTENDORFER'S WOODCUTS.—The fanatical devotion to the statue of the Virgin which was housed in a special chapel in Regensburg at the beginning of the sixteenth century is reflected in contemporary art, particularly in Altdorfer's work. C. DODGSON, *Monatshefte f. Kunstwiss.* I, 1908, pp. 511-516, publishes a series of woodcuts on the same theme by Ostendorfer.

BERLIN.—Chief Acquisitions of the Museums.—The section of Christian Sculpture has recently acquired: a polychrome wooden relief, Mourners at the Cross, of the Antwerp school at the end of the fifteenth

century; a relief in painted stucco of Alsatian workmanship, representing Christ on the Mount of Olives, and modelled after the Passion-altar (1518) of Kaysersberg in Elsass; another Alsatian relief, St. John Sleeping, of 1553, signed *Hans R.*; a panel from Augsburg (circa 1525, subject uncertain); a polychrome altar from Tyrol, representing the Madonna, Angels and Saints, possibly by Wolfgang Asslinger; another altar by some Schwabian sculptor, from Augsburg (described by W. VÖGE in *Ämtliche Berichte aus den kgl. Kunstsammlungen*, XXIX, 1908, pp. 143-151); four Madonnas from wooden altars of the early Gothic period, one from Le Vidan in the Cevennes, the others of Rhenish origin; a wooden angel of like date, from an altar group of a north French school (VÖGE, *ibid.* pp. 168-172 and 1113-1114); a terra-cotta Madonna of the Middle Rhenish school, of the first half of the fifteenth century (VÖGE, *ibid.* pp. 315-317); a terra-cotta polychrome Madonna of the end of the fifteenth century, belonging to the South Bavarian school; another of Swabian technique, also of painted terra-cotta, and of the same approximate date; a terra-cotta kneeling angel holding a scroll, and a Madonna of the same material, both of the early fifteenth century school of South Bavaria; a wooden Pietà of the early sixteenth century, and two figures from altar-wings, Sts. Agnes and Dorothea, also in wood and of like date, all three monuments of Bavarian origin (W. BODE, *ibid.* XXX, 1908, pp. 1-9); two Apostle-figures of the fifteenth century, assigned to Isaia da Pisa; a Madonna of the same date, probably of Sienese origin (SCHOTTMÜLLER, *ibid.* pp. 36-39). The Kupferstichkabinett has received: a drawing by Rembrandt of about 1650, representing The Blessing of Jacob by Isaac (described by LEHR, *ibid.* XXIX, 1908, pp. 160-161); a drawing by Jacob van Amsterdam, which is a study for an allegorical altar-piece, depicting Christ treading the wine-press, from which the sacramental wine is drawn and administered to two donors (FRIEDLÄNDER, *ibid.* XXX, 1908, pp. 49-54); a manuscript of the fifteenth century, containing twelve copper engravings of the Passion, by a German master (SPRINGER, *ibid.* pp. 80-82). The section of Italian Bronzes has received: a Fleeting Youth by Francesco da Sant' Agata; a Girl playing the Flute, of unknown authorship; a bell decorated with putti and floral ornaments, of the early sixteenth century; a mortar of the same period, also decorated with putti and showing the influence of Donatello; a quadrangular plaque, representing putti making wine, by some pupil of Donatello's; a plaque with a figure of David, assigned to Verrocchio; a St. Jerome (plaque) by Ulcicino; a three-sided inkstand by Riccio (W. BODE, *ibid.* XXIX, 1908, pp. 221-227 and 249-252). The Picture Gallery has added to Masaccio's Pisan altar-piece the third portion, which it still lacked. It is a panel containing scenes from the lives of Sts. Julian and Nicholas, and is probably the work of the master's assistant, Andrea di Giusto (D. F. VON HADELN, *ibid.* XXX, 1908, pp. 9-11). Andrea di Giusto and this fragment form the subject of a more detailed study by von HADELN in *Monatshfte f. Kunstwiss.* I, 1908, pp. 785-789. *Ibid.* pp. 798-800, J. SPRINGER describes three acquisitions of the Kupferstichkabinett, viz.: a St. Jerome; a Portrait of Christ by Daniel Hofer, engraved after the *vera ikon* of a gem presented by Bajazet II to Innocent VIII; and a design for an altar-piece representing the Madonna, surrounded by medallions with scenes from the life of Christ, by the Flemish master S, dated 1507 (the earliest date hitherto known for this engraver).

Other additions to the Picture Gallery are: a St. Peter healing the Cripple, of the Sienese school of the fifteenth century; a Flagellation and a Pietà by Ugolino da Siena, belonging to an altar-piece, of which the museum already possessed a panel; a Madonna by Turino Vanni; a Crucifix by Giovanni di Paolo; an altar-piece of which the central part (three saints) is by Bernardo Daddi, the predella by Bicci di Lorenzo; a Portrait of a Man by Tintoretto; the Garden of Amida, sketched by Tiepolo; a Coronation of the Virgin by Michelino da Besozzo; a Crucifixion by Conrad Witz; a Portrait of a Woman by Roger van der Weyden; various pictures by Geertgen van Saint Jans, Bosch, Rembrandt, the Dutch school of the seventeenth century, and the English painters of the eighteenth. Among the new pieces of sculpture is a polychrome wooden Calvary of the Lombard school of about 1500. (C. SCHUBRING in *Rass. d' Arte*, VIII, 1908, pp. 180-181.)

MAINZ.—**Roman and Christian Inscriptions.**—Ten of the most important of the inscriptions recently discovered on the site of the former church of St. Alban are published by KÖRBER in *Römisch-Germanisches Korrespondenzblatt*, I, 1908, pp. 77-80. They range in date from the first to the eighth century. Especially noteworthy are the personal name *Forand*, apparently the participle of *fōran*, and *transitum* in the sense of "death," in an inscription of the fifth or sixth century; *benememorius*, equivalent to *bonae memoriae*, and with a ligature of *i* and *u*, seventh century; and *carus* with the genitive case, last half of the eighth century, a construction not found in the *Thes. Ling. Lat.* Other similar inscriptions are published by Körber, *ibid.* pp. 54-57.

REGENSBURG.—**A Portrait of Altdorfer.**—H. HILDEBRANDT has discovered a portrait of Altdorfer in a miniature which decorates the first page of the Freedom-Book of Regensburg. The miniature represents the presentation of the book in solemn session of the Council. The councillors are grouped to the left and in the background on benches which meet at right angles, and the arms of each are worked into a border for the composition. The coat-of-arms labelled *Albrecht Altdorfer* corresponds to a beardless man, with broad energetic head, and straight nose, a peculiar contrast to the unauthentic bearded portrait given us by a woodcut of Kilian. To the right on the wall of the room hangs a painting of Christ enthroned, with Mary and John kneeling at either side, which Hildebrandt regards as a reproduction of one of Altdorfer's own pictures. He believes the miniature to be the work of Hans Muelich. (*Rep. f. K.* XXXI, 1908, pp. 456-462.)

SEITSCHEN.—**A Little-known Gallery.**—An article by H. NAUMANN in *Z. Bild. K. N. F.* XX, 1908, pp. 1-15, acquaints us with the paintings preserved in the gallery of Schloss Gaussig, the castle of the Schall-Riancour family. The collection was probably formed in the seventeenth century. The most important works are: Christ at the Column signed by Mabuse and dated 1527; the Operation on the Foot of a Satyr by Barthel Spranger; an Adoration of the Magi by Jan Brueghel the Elder, after the lost original by his father Pieter (this makes the eleventh of the known copies); a Portrait of his Mother by Rembrandt; a Portrait of a Lady with a Pearl Necklace of the same artist's school; a Tavern Scene by Isaak van Ostade; a Horseman in a Landscape by Aalbert Cuyyp; the Angry

Captain by Jacob Duck; a Portrait of a Gentleman, with the two carnations in the manner of Holbein the Younger; and the Portrait of a Bourgeoise by a master of the lower Rhenish school.

AUSTRIA-HUNGARY

BUDA-PESTH.—**Acquisitions of the Museum.**—The Museum at Buda-Pesth has recently acquired: a Deposition by Pedro Sanchez; an Annunciation by El Greco; and the Portrait of Doña Cean Bermudez by Goya (*Monatshefte f. Kunstwiss.* I, 1908, p. 666). From the Mühlheim collection, the museum has bought a Christ and the Samaritan Woman by Annibale Carracci; a portrait of a boy, perhaps Charles II of Spain, by Juan Carreño de Miranda; a sixteenth century portrait by a French master; a Head of an Old Man by Rubens; and a number of other pictures, chiefly by Dutch masters of the seventeenth century (*Z. v. TAKACS, ibid.* pp. 1026-1027). The Spanish paintings in the gallery are described by A. L. MAYER, *ibid.* pp. 517-522, who characterizes the gallery as possessing the richest collection of Spanish paintings outside of Spain. From Langton Douglas the museum has acquired a youthful work of Velasquez representing an old man, a youth, and a serving-maid who pours out wine for the pair (*ibid.* pp. 917-922).

GRADO.—**A Sixth Century Mosaic.**—Two and one half metres below the floor of the church of S. Maria delle Grazie at Grado, H. Swoboda and W. Wilberg have found a sixth century mosaic with the monogram of the patriarch Elias. An ancient grave has also been found in the church. Further investigations will be made. (*Jh. Oest. Arch. I. XI*, 1908, Beiblatt, col. 9.)

KLAPAVICA.—**Recent Excavations.**—Recent excavations at Klapavica have brought to light remains of a church of the sixth century, inscriptions of the first century A.D., and Croatian graves of the ninth and tenth centuries. (*Jh. Oest. Arch. I. XI*, 1908, Beiblatt, col. 5.)

SALONA.—**Christian Inscriptions.**—In *Jh. Oest. Arch. I. X*, 1908, Beiblatt, cols. 77-100 (7 figs.), H. DELEHAYE gives an account of the Christian inscriptions found by Mgr. Bulić at Salona. These are of importance for establishing the names and dates of the following bishops of Salona: Domnio, Venantius, Primus, Gaianus, Symferius, Hesychius, Justinus, and Maximus. Light is also thrown upon Saints Domnio, Anastasius, Menas, Felix of Epetium, and Caius by Mgr. Bulić's excavations.

VIENNA.—**Acquisitions of the Austrian Museum.**—The Austrian Museum has recently acquired the tapestries of the convent of Goess, near Leoben. They date from the foundation of the convent, about 1000. The most important piece is the *Antependium*, upon which occurs what is said to be the most ancient mention of the names of the Magi; Melchior, Balthasar, and Caspar. (*Burl. Mag.* XIII, 1908, p. 241.)

RUSSIA

CRIMEA.—**Recent Discovery of Gothic Graves.**—Baron J. DE BAYE gives an account of the recent discovery of Gothic graves in the Crimea in *M. Soc. Ant. Fr.* LXVII, 1907, pp. 72-114 (3 pls.; 20 figs.). At Kertsch the graves date from the fourth and fifth centuries A.D., as numer-

ous coins and votive cups of silver with the head of Constantius prove. Weapons and jewellery were found in abundance. The swords are like those of the Merovingian Franks, but longer and often have their handles incrustated with garnets. The shields are round, and consist of a wooden frame covered with leather and having an iron boss in the centre. The handle extends from one side of the boss to the other. The lances are identical with those found in central and western Europe. The jewellery consists of fibulae and other objects made of garnets and bits of colored glass set in gold. The technique seems to have originated in the Orient, and to have been adopted by the Goths, who carried it in their wanderings to the west, where it was imitated by other barbarous peoples. Excavations were also carried on, chiefly in 1903-1905, by N. Repnikoff in the vicinity of Gourzouf. At **Sououk-Sou** ninety-three tombs were opened, and eleven others at **Balgota**. They date from three different periods. The oldest and richest were cut in the rock and contained skeletons covered by planks of wood. The oldest of them probably dates from the fifth century A.D. The tombs of the second period are similar; but are covered with slabs of stone or tiles. Both are Gothic. Those of the third period, which are the latest and poorest, are built of large stones. They are Byzantine and date from the ninth and tenth centuries. The Gothic tombs are similar to those of the Franks or Burgundians in western Europe, although there are some differences. No arms were found, but many pieces of jewellery. The earrings, consisting of a gold ring with pendant attached, date from the fifth and sixth centuries. Fibulae with projecting rays, and others of an elongated type, are similar to forms found in western Europe. The tombs are important for the light they throw on the invasion of the barbarians, and for the date they give for the origin of a type of art.

GREAT BRITAIN

BRANT BROUGHTON.—**A New Masaccio.**—B. BERENSON publishes in *Rass. d' Arte*, VIII, 1908, pp. 81-85, a Madonna with Music-making Angels, formerly attributed to Gentile da Fabriano, which he ascribes to Masaccio, and identifies as the principal panel of the altar-piece which Vasari describes as painted by Masaccio for the church of the Carmine at Pisa. Around this picture he groups a number of others, some of them new attributions, and on the basis of the date 1426, which is assured to the Pisan painting by recently discovered documentary evidence, the writer rearranges the last work of Masaccio so as to bring the execution of the birth-plate at Berlin, the Trinity of S. Maria Novella, and the Brancacci frescoes within the last eighteen months of Masaccio's life.

FIVEHEAD.—**A Palimpsest Brass.**—In *Proc. Soc. Ant.* XXI, 1907, pp. 334-338 (2 figs.), E. H. BATES describes an interesting palimpsest brass recently found at Fivehead, Somerset. The obverse represents Jane, wife of Lord Edward Seymour, and dates from 1565. It is made up of three pieces taken from older brasses, one of which bears on the reverse the date 1428.

IPSWICH.—**An Anglo-Saxon Cemetery.**—In *Archaeologia*, LX, 1907, pp. 325-352 (3 pls.; 14 figs.), NINA F. LAYARD describes an Anglo-Saxon cemetery recently discovered at Ipswich, in which 159 graves have been opened and examined. The numerous objects discovered, beads,

buckles, fibulae, spear-heads, etc., are now in the museum at Ipswich. They are discussed by R. A. SMITH in *Proc. Soc. Ant.* XXI, 1907, pp. 242-247 (2 pls.; 2 figs.).

LONDON.—**Acquisitions of the National Gallery.**—Lord Talbot's large Family Group by Franz Hals has entered the National Gallery at the price of \$125,000. (K. FRIESE in *Monatshefte f. Kunstwiss.* I, 1908, pp. 917-922.) The same gallery has received by legacy of Martin Colnaghi the Madonna and Saints by Lorenzo Lotto, the Bohemians by Wouwerman, a landscape by Gainsborough, and Twilight by A. van der Neer. At the death of Colnaghi's widow, the sum of \$400,000 will be transferred to the gallery as a purchase fund (*ibid.* pp. 808-809). Other acquisitions are: a number of Dutch and Flemish works of the sixteenth century, some modern French paintings, and a Madonna by Giovanni Francesco da Rimini, dated 1406 (*ibid.* p. 459).

A Byzantine Panel.—O. M. DALTON contributes to *Burl. Mag.* XIII, 1908, pp. 230-236, a description of an interesting Byzantine panel in the British Museum, which contains four scenes: the Annunciation, Nativity, Baptism, and Transfiguration. The writer assigns it to the twelfth or thirteenth century.

A Viking Bit.—In *Proc. Soc. Ant.* XXI, 1907, pp. 401-402 (fig.), F. G. H. PRICE publishes an iron Viking bit found near Cheapside in 1906.

RICHMOND.—**A Portrait by Holbein the Elder.**—The Portrait of a Woman in the collection of Sir Frederick Cook has hitherto been ascribed to the younger Holbein, but is now proved by the discovery of the sketch for the picture, by the hand of the elder painter, to be his work. This sketch is in the British Museum and closely resembles another in the museum at Berlin. (C. DODGSON, *Burl. Mag.* XIV, 1908, pp. 37-43.)

STANLEY.—**The Cistercian Abbey.**—In *Archaeologia*, LX, 1907, pp. 493-516 (plan; 2 pls.; 9 figs.), H. BRAKSPEAR describes the Cistercian Abbey at Stanley in the light of his recent excavations. It was built in 1204 and torn down about 1536, and although no part of it remains above ground, the position of the principal buildings has always been known. These are now described in detail.

YORK.—**A Sculptured Representation of Hell Caldron.**—In *Proc. Soc. Ant.* XXI, 1907, pp. 248-260 (pl.), J. BILSON describes in detail a sculptured stone found at York in 1904 representing Hell Caldron. It probably dates from the last quarter of the twelfth century.

AFRICA

AÏN-CHERCHOUGH.—**Christian Epitaphs.**—In *B. Soc. Ant. Fr.* 1908, pp. 100-102, A. MERLIN publishes three early Christian epitaphs in Latin copied by Captain Nicolas at Ain-Cherchouch, 12 km. north of Mdeina in Tunis.

ALGERIA.—**Mohammedan Ruins.**—*Monatshefte f. Kunstwiss.*, I, 1908, pp. 1013-1016, contains a description by E. KÜHNEL of the ruins of the Qal'a, the capital of the Berber kingdom founded by Ibn Hammad in the eleventh century. The importance of these ruins for the history of art lies in the fact that they are the first unequivocal monuments of Syro-Mesopotamian influence in Algeria.

DOUGGA.—**A Christian Basilica.**—In Director POINSSOT's report

of the excavations from February to June, the discovery is recorded of a Christian basilica. It has three doors, and is three-aisled. The presbyterium is raised and access given to it by two stairways of four steps each. Below this is a crypt containing sarcophagi. The apse is turned toward the west instead of the east. (*B. Arch. C.T.* July, 1908, p. 8.)

MDEINA.—**Christian Epitaphs.**—In *B. Soc. Ant. Fr.*, 1908, pp. 131-133, A. MERLIN publishes two Christian inscriptions in Latin copied by Captain Nicolas at Mdeina, the ancient Althiburus in Tunis.

THABRACA.—**A Curious Mosaic.**—A Mosaic ornamenting a Christian stele has been discovered in Thabraca in Tunis, and is illustrated by O. MARUCCHI in *N. Bull. Arch. Crist.* 1908, pp. 150-152 (first published by Gauckler, *Mon. Piot.* Vol. XIII). It represents the interior of a Christian church in vertical and longitudinal sections, with tribune, apse, and altar, the last-named having three burning tapers upon it. An inscription above the colonnade reads: **ECCLESIA MATER VALENTIA IN PACAE.**

THAMALLULA.—**Inscribed Capitals.**—In the excavations in the Christian chapel of Thamallula in Algeria, capitals were found inscribed, in letters which do not seem to be earlier than the Byzantine period, with quotations from the Psalms. (*GSELL, B. Arch. C. T.*, 1908, June, pp. 9-10.)

TIMGAD.—**A Byzantine Mosaic.**—A mosaic representing Venus Anadyomene attended by a Triton and a Nereid has been discovered at Timgad. It measures three to five metres in length and is in excellent condition. (*R. A. MEYER in Monatshefte f. Kunstwiss.* I, 1908, pp. 457-458.)

UNITED STATES

BOSTON.—**Acquisitions of the Museum of Fine Arts.**—The Museum of Fine Arts has recently acquired: a Madonna and Saints by Sano di Pietro, from the Nevin collection; a grave-relief from the tomb of the abbess of St. Patrizia in Naples (*B. Mus. F. A.* 1908, pp. 21-22); and a collection of Persian pottery (*ibid.* pp. 29-32).

CHICAGO.—**A Madonna by Bartolomeo Vivarini.**—A Madonna by Bartolomeo Vivarini is published by F. M. PERKINS in *Rass. d'Arte*, VIII, 1908, p. 145. It comes from a private collection in Italy and is now in the Ellis collection at Chicago.

NEW YORK.—**Acquisitions of the Metropolitan Museum.**—Recent additions to the Museum are: an early fifteenth century Florentine cassone front representing the Capture of Salerno by Robert Guiscard (described by W. RANKIN in *Burl. Mag.* XIII, 1908, p. 382); a bronze bust of Innocent X, attributed to Alessandro Algardi; two painted and lacquered doors from the Palace of the Forty Columns, in Ispahan (reign of Shah Abbas, 1587-1628); a tabernacle of the Muranese School (*B. Metr. Mus.* 1908, pp. 71-72); a Portrait of a Man by Lucas Cranach the Elder; two stained-glass windows of about 1500 (German School, *ibid.* pp. 87-88 and 92); a Madonna by Pietro di Domenico (*ibid.* pp. 117-119); the Entombment from the Château de Biron, loaned by Mr. Morgan (*ibid.* pp. 134-140); a cassone front with scenes from the life of Nebuchadnezzar (Umbrian, circa 1500, *ibid.* p. 191); a bronze statuette of Adam, of the Venetian or Paduan school, fifteenth century; two others of saints, of the school of Michelangelo; and five plaques of North Italian origin, attributed to Moderno, Valerio Belli, and a pupil of Jacopo Sansovino (*ibid.* pp. 229-231).

A Limoges Enamel in the Kann Collection. — A Limoges enamel in the Kann collection, remarkable for the brutality of its types, represents Christ before Pilate, and belongs to the second half of the fifteenth century. It is attributed by J. J. MARQUET DE VASSELLOT in *Burt. Mag.* XIV, 1908, pp. 30-34, to Monvaerni, the author of a plaque of the Flagellation in the Dutuit collection in the Petit Palais, Paris, and other enamels.

PHILADELPHIA. — **Paintings by Vittorio Crivelli.** — F. MASON PERKINS publishes in *Rass. d'Arte*, VIII, 1908, p. 120, a S. Antonio which was formerly in the Nevin collection at Rome, and a triptych representing The Madonna and Saints, both of which he assigns to Vittorio Crivelli. These pictures are now in the collection of Mr. Wilstack of Philadelphia.

AMERICAN ARCHAEOLOGY GENERAL AND MISCELLANEOUS

EXPLORATIONS IN NORTHEASTERN WYOMING. — On an archaeological reconnaissance of northeastern Wyoming, made during July and August, 1908, for the American Museum of Natural History, Harlan I. Smith examined the country by wagon from Lusk north to Newcastle in the Black Hills, west to Sheridan and the Big Horn Mountains, and south to Casper. A prehistoric quarry covering about five acres was found near the junction of Hat Creek and Old Woman Creek in eastern Wyoming, a large rock shelter containing promising debris and petroglyphs, also small caves and petroglyphs in Oil Creek Cañon, about six miles west of Newcastle, pictographs in black and red, and petroglyphs in a large rock shelter in the Big Horns about fourteen miles southwest of Buffalo and numerous tipircircles indicated by stones in eastern Wyoming.

VIENNA. — **The International Congress of Americanists.** — At the International Congress of Americanists held in Vienna from Sept. 9 to Sept. 14, 1908, the following papers of special archaeological interest were presented. Franz Boas, New York, (Opening Address) "The Results of the Jesup Expedition." The writer emphasized as possible a connection between the northeastern Asiatic and the northwestern American peoples resulting from a preglacial immigration into America and a counter-migration towards Siberia. Adela C. Breton, England, exhibited a copy of an ancient plan, supposed to be part of a plan of Tenochtitlan. Sir Clements Markham, London: "Ancient Peruvian Carvings at Tiahuanaco and Chavin." Edward Seler, Berlin: "Ruins of Chichen-Itza." He also discussed the old Mexican feather-ornament in the Natural History Museum in Vienna. L. Capitan, Paris: "Comparisons of Archaeological Objects from America with similar Forms from other Parts of the World: Breast-rings, 'Entrelacs,' etc." M. H. Saville, New York, gave an account of his recent work and explorations on the coast of Esmeraldas, Ecuador. George Grant MacCurdy, New Haven, "The Alligator in the Ancient Art of Chiriqui." Juan B. Ambrosetti, Buenos Aires, "The Calchaqui Question." Max Uhle, Lima, "The Shell Heaps of Peru," and other archaeological papers on Peru. Enrico Giglioli, Florence, discussed archaeological objects from the Antilles and from Venezuela. Julius Nestler, Prague, "The Ruins at Tiahuanaco, Bolivia." Charles Peabody, Cambridge, "Recent American Cave-work." C. V. Hartman, Stockholm, "Costa-Rican Archaeology."

ABBREVIATIONS

Abh.: Abhandlungen. *Allg. Ztg.*: Münchener Allgemeine Zeitung. *Alt. Or.*: Der alte Orient. *Am. Ant.*: American Antiquarian. *Am. Anthr.*: American Anthropologist. *Am. Arch.*: American Architect. *A.J.A.*: American Journal of Archaeology. *A. J. Num.*: American Journal of Numismatics. *A. J. Sem. Lang.*: American Journal of Semitic Languages and Literature. *Ami d. Mon.*: Ami des Monuments. *Ant. Denk.*: Antike Denkmäler. *Anz. Schv. Alt.*: Anzeiger für Schweizerische Altertumskunde. *Arch. Ael.*: Archaeologia Aeliana. *Arch. Anz.*: Archäologischer Anzeiger. *Arch. Rec.*: Architectural Record. *Arch. Rel.*: Archiv für Religionswissenschaft. *Arch. Miss.*: Archives de Missions Scientifiques et Littéraires. *Arch. Stor. Art.*: Archivio Storico dell' Arte. *Arch. Stor. Lomb.*: Archivio Storico Lombardo. *Arch. Stor. Nap.*: Archivio Storico Provincie Napolitane. *Arch. Stor. Patr.*: Archivio della r. società romana di storia patria. *Athen.*: Athenaeum (of London). *Ath. Mitt.*: Mitteilungen d. k. d. Archaeol. Instituts, Athen. *Abt.*

Beitr. Assy.: Beiträge zur Assyriologie. *Ber. Kunsts.*: Amtliche Berichte aus den Königlichen Kunstsammlungen. *Berl. Akad.*: Preussische Akademie der Wissenschaften zu Berlin. *Berl. Phil. W.*: Berliner Philologische Wochenschrift. *Bibl. Stud.*: Biblische Studien. *Bibl. World*: The Biblical World. *B. Ac. Hist.*: Boletín de la real Academia de la Historia. *Boll. Arte*: Bollettino d' Arte. *Boll. Num.*: Bollettino di Numismatica. *Bonn. Jb.*: Bonner Jahrbücher: Jahrbücher des Vereins von Altertumsfreunden im Rheinlande. *B. S. A.*: Annual of the British School at Athens. *B. S. R.*: Papers of the British School at Rome. *B. Arch. M.*: Bulletin Archéol. du Ministère. *B. Arch. C. T.*: Bulletin Archéologique du Comité des Travaux hist. et scient. *B. C. H.*: Bulletin de Correspondance Hellénique. *B. Hist. Lyon*: Bulletin historique du Diocèse de Lyon. *B. Inst. Eg.*: Bulletin de l'Institut Égyptien (Cairo). *B. Metr. Mus.*: Bulletin of the Metropolitan Museum of Art, New York. *B. Mus. F. A.*: Museum of Fine Arts Bulletin, Boston. *B. Num.*: Bulletin de Numismatique. *B. Soc. Ant. Fr.*: Bulletin de la Société des Antiquaires de France. *B. Soc. Anth.*: Bulletin de la Société d'Anthropologie de Paris. *B. Soc. Yonne*: Bulletin de la Société des Sciences historiques et naturelles de l'Yonne. *B. Mon.*: Bulletin Monumental. *B. Arch. Stor. Dal.*: Bollettino di Archeologia e Storia Dalmata. *B. Com. Rom.*: Bollettino d. Commissione Archeologica Comunale di Roma. *B. Arch. Crist.*: Bollettino di Archeologia Cristiana. *B. Pal. It.*: Bollettino di Paleologia Italiana. *Burl. Gaz.*: Burlington Gazette. *Burl. Mag.*: Burlington Magazine. *Byz. Z.*: Byzantinische Zeitschrift.

Chron. Arts: Chronique des Arts. *Cl. Phil.*: Classical Philology. *Cl. R.*: Classical Review. *C. R. Acad. Insc.*: Comptes Rendus de l'Académie des Inscriptions et Belles-Lettres. *C. I. A.*: Corpus Inscriptionum Atticarum. *C. I. G.*: Corpus Inscriptionum Graecarum. *C. I. L.*: Corpus Inscriptionum Latinarum. *C. I. S.*: Corpus Inscriptionum Semiticarum.

Εφ. 'Αρχ.: Εφημερίς Αρχαιολογική. *Eph. Ep.*: Ephemeris Epigraphica. *Eph. Sem. Ep.*: Ephemeris für Semitische Epigraphik. *Exp. Times*: The Expository Times.

Fundb. Schwab.: Fundberichte aus Schwaben, herausgegeben vom württembergischen anthropologischen Verein.

Gaz. B.-A.: Gazette des Beaux-Arts. *G. D. I.*: Sammlung der griechischen Dialekt-Inschriften.

I. G.: Inscriptiones Graecae (for contents and numbering of volumes, cf. *A. J. A.* IX, 1905, pp. 90-97). *I. G. A.*: Inscriptiones Graecae Antiquissimae, ed. Roehl. *I. G. Arg.*: Inscriptiones Graecae Argolidiae. *I. G. Ins.*: Inscriptiones Graecarum Insularum. *I. G. Sept.*: Inscriptiones Graeciae Septentrionalis. *I. G. Sic. It.*: Inscriptiones Graecae Siciliae et Italiae.

Jb. Arch. I.: Jahrbuch d. k. d. Archäol. Instituts. *Jb. Kl. Alt.*: Neue Jahrbücher für das klassische Altertum, Geschichte und deutsche Literatur und für Pädagogik. *Jb. Kunst. Samm.*: Jahrbuch der kunsthistorischen Sammlungen des allerhöchsten Kaiserhauses. *Jb. Phil. Päd.*: Neue Jahrbücher für Philologie und Pädagogik (Fleckeisen's Jahrbücher). *Jb. Preuss. Kunsts.*: Jahrbuch d. k. Preuss. Kunstsammlungen. *Jh. Oest. Arch. I.*: Jahreshefte des oesterreichischen Archäologischen Instituts. *J. Asiat.*: Journal Asiatique. *J. A. O. S.*: Journal of American Oriental Society. *J. Anth. Inst.*: Journal of the Anthropological Institute of Great Britain and Ireland. *J. B. Archaeol.*:

Journal of the British Archaeological Association. *J. B. Archit.*: Journal of the Royal Institute of British Architects. *J. Bibl. Lit.*: Journal of Biblical Literature. *J. H. S.*: Journal of Hellenic Studies. *J. Int. Arch. Num.*: *Διόνυς Εφημερίς τῆς νομισματικῆς ἀρχαιολογίας*, Journal international d'archéologie numismatique (Athens). *J. T. Vict. Inst.*: Journal of Transactions of the Victoria Institute.

Kb. Gesamtver.: Korrespondenzblatt des Gesamtvereins der deutschen Geschichts- und Altertumsvereine. *Kb. Wd. Z. Ges. K.*: Korrespondenzblatt der Westdeutschen Zeitschrift für Geschichte und Kunst. *Klio*: Klio; Beiträge zur alten Geschichte. *Kunstchr.*: Kunstchronik.

Mél. Arch. Hist.: Mélanges d'Archéologie et d'Histoire (of French School in Rome). *Mél. Fac. Or.*: Mélanges de la Faculté Orientale, Beirut. *M. Acc. Modena*: Memorie della Regia Accademia di scienze, lettere ed arti in Modena. *M. Inst. Gen.*: Mémoires de l'Institut Genevois. *M. Soc. Ant. Fr.*: Mémoires de la Société des Antiquaires de France. *Mitt. Anth. Ges.*: Mitteilungen der anthropologischen Gesellschaft in Wien. *Mitt. C.-Comm.*: Mitteilungen der königlich-kaiserlichen Central-Commission für Erforschung und Erhaltung der Kunst- und historischen Denkmale. *Mitt. Or. Ges.*: Mitteilungen der deutschen Orient-Gesellschaft. *Mitt. Pal. V.*: Mitteilungen und Nachrichten des deutschen Palestina Vereins. *Mitt. Nassau*: Mitteilungen des Vereins für nassauische Altertumskunde und Geschichtsforschung. *Mitt. Vorderas. Ges.*: Mitteilungen der vorderasiatischen Gesellschaft. *Mon. Ant.*: Monumenti Antichi (of Acad. d. Lincei). *Mon. Piot*: Monuments et Mémoires pub. par l'Acad. des Inscriptions, etc. (Fondation Piot). *Mün. Akad.*: Königlich Bayerische Akademie der Wissenschaften, München. *Mün. Jb. Bild. K.*: Münchner Jahrbuch der bildenden Kunst.

N. D. Alt.: Nachrichten über deutsche Altertumsfunde. *Not. Scav.*: Notizie degli Scavi di Antichità. *Num. Chron.*: Numismatic Chronicle. *Num. Z.*: Numismatische Zeitschrift. *N. Arch. Ven.*: Nuovo Archivio Veneto. *N. Bull. Arch. Crist.*: Nuova Bullettino di Archeologia cristiana.

Or. Lit.: Orientalistische Literaturzeitung. *Or. Lux*: Ex. Oriente Lux. *Pal. Ex. Fund.*: Quarterly Statement of the Palestine Exploration Fund. *Πρακτικά: Πρακτικά τῆς ἐν Ἀθήναις ἀρχαιολογικῆς ἐταιρείας*. *Proc. Soc. Ant.*: Proceedings of the Society of Antiquaries.

Rass. d'Arte: Rassegna d'Arte. *Rec. Past*: Records of the Past. *R. Tr. Ég. Assyr.*: Recueil de travaux relatifs à la philologie et à l'archéologie égyptiennes et assyriennes. *Reliq.*: Reliquary and Illustrated Archaeologist. *Rend. Acc. Lincei*: Rendiconti d. r. Accademia dei Lincei. *Rep. f. K.*: Repertorium für Kunstwissenschaft. *R. Assoc. Barc.*: Revista de la Asociación artistico-arqueológica Barcelonesa. *R. Arch. Bibl. Mus.*: Revista di Archivos, Bibliotecas, y Museos. *R. Arch.*: Revue Archéologique. *R. Art Anc. Mod.*: Revue de l'Art ancien et moderne. *R. Art Chrét.*: Revue de l'Art Chrétien. *R. Belge Num.*: Revue Belge de Numismatique. *R. Bibl.*: Revue Biblique Internationale. *R. Ép.*: Revue Épigraphique. *R. Ét. Anc.*: Revue des Études Anciennes. *R. Ét. Gr.*: Revue des Études Grecques. *R. Ét. J.*: Revue des Études Juives. *R. Hist. Rel.*: Revue de l'Histoire des Religions. *R. Num.*: Revue Numismatique. *R. Or. Lat.*: Revue de l'Orient Latin. *R. Sém.*: Revue Sémitique. *R. Suisse Num.*: Revue Suisse de Numismatique. *Rh. Mus.*: Rheinisches Museum für Philologie, Neue Folge. *R. Abruzz.*: Rivista Abruzzese di Scienze, Lettere ed Arte. *R. Ital. Num.*: Rivista Italiana Numismatica. *R. Stor. Ant.*: Rivista di Storia Antica. *R. Stor. Calabr.*: Rivista Storica Calabrese. *R. Stor. Ital.*: Rivista Storica Italiana. *Röm.-Germ. Forsch.*: Bericht über die Fortschritte der Römisch-Germanischen Forschung. *Röm. Mitt.*: Mitteilungen d. k. d. Archäol. Instituts, Röm. Abt. *Röm. Quart.*: Römische Quartalschrift für christliche Altertumskunde und für Kirchengeschichte.

Sächs. Ges.: Sächsische Gesellschaft (Leipsic). *Sitzb.*: Sitzungsberichte. *S. Bibl. Arch.*: Society of Biblical Archaeology, Proceedings.

Voss. Ztg.: Vossische Zeitung.

W. kl. Phil.: Wochenschrift für klassische Philologie.

Z. D. Pal. V.: Zeitschrift des Deutschen Palestina Vereins. *Z. Aeg. Sp. Alt.*: Zeitschrift für Aegyptische Sprache und Altertumskunde. *Z. Alttest. Wiss.*: Zeitschrift für alttestamentliche Wissenschaft. *Z. Assyr.*: Zeitschrift für Assyriologie. *Z. Bild. K.*: Zeitschrift für Bildende Kunst. *Z. Ethn.*: Zeitschrift für Ethnologie. *Z. Morgenl.*: Wiener Zeitschrift für die Kunde des Morgenlands. *Z. Morgenl. Ges.*: Zeitschrift der deutschen Morgenländischen Gesellschaft. *Z. Mün. Alt.*: Zeitschrift des Münchener Alterthumsvereins. *Z. Num.*: Zeitschrift für Numismatik.